ART AND AUSTRALIA

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Aida Tomescu | Plai III | mixed media on canvas | 183 x 213 cm

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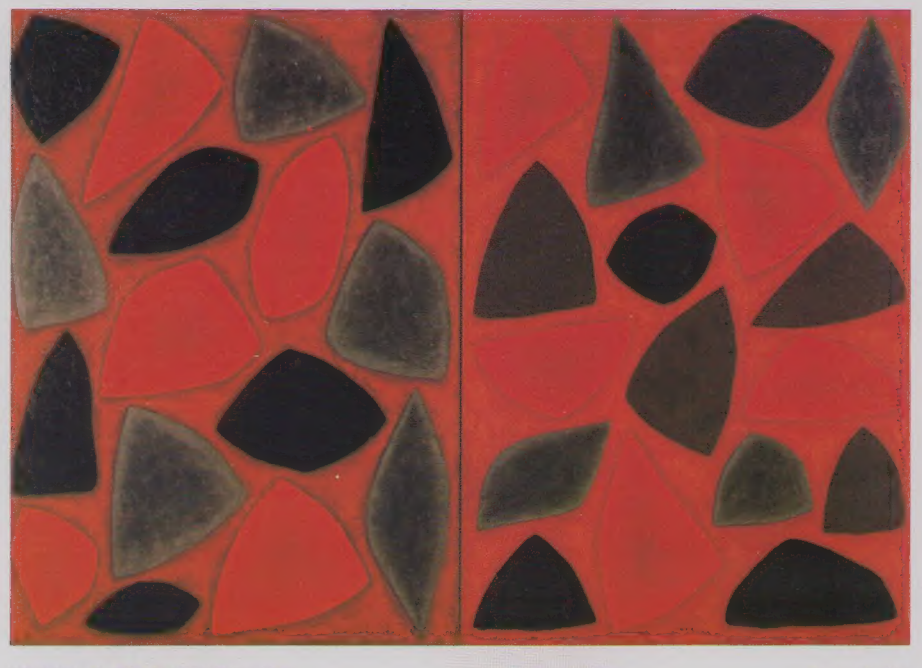

KATATJUTA, PLACE OF MANY HEADS, 1990 OIL ON CANVAS 213 x 304 CM

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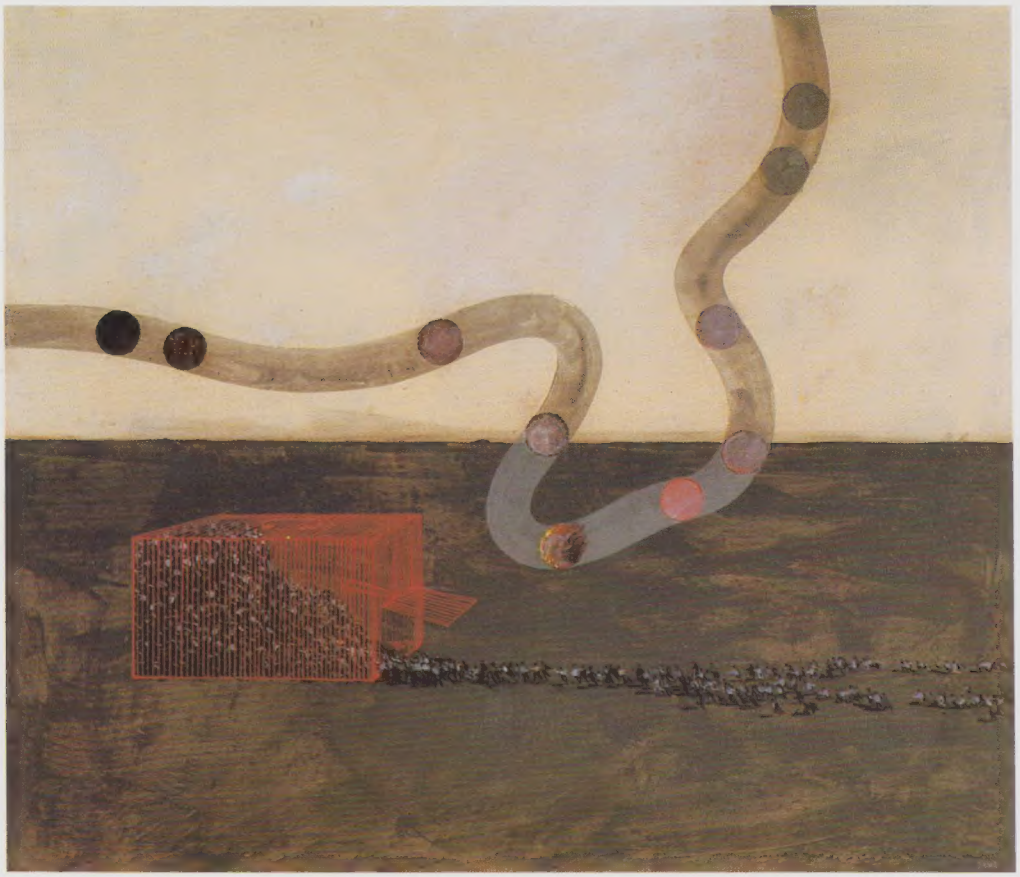

Lawrence Daws The Cage II 1971 Oil on hardboard 91 x 106.7 cm

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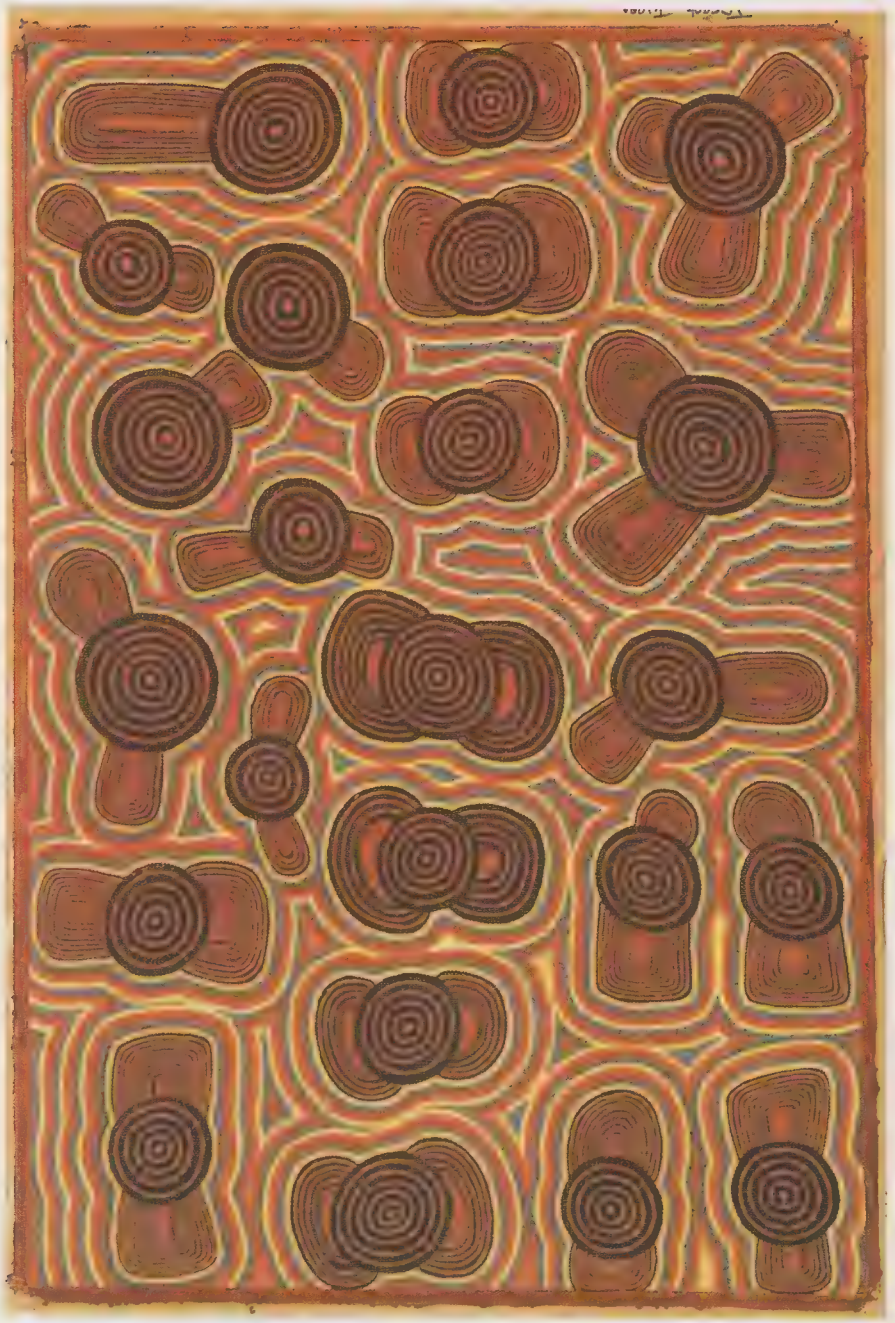

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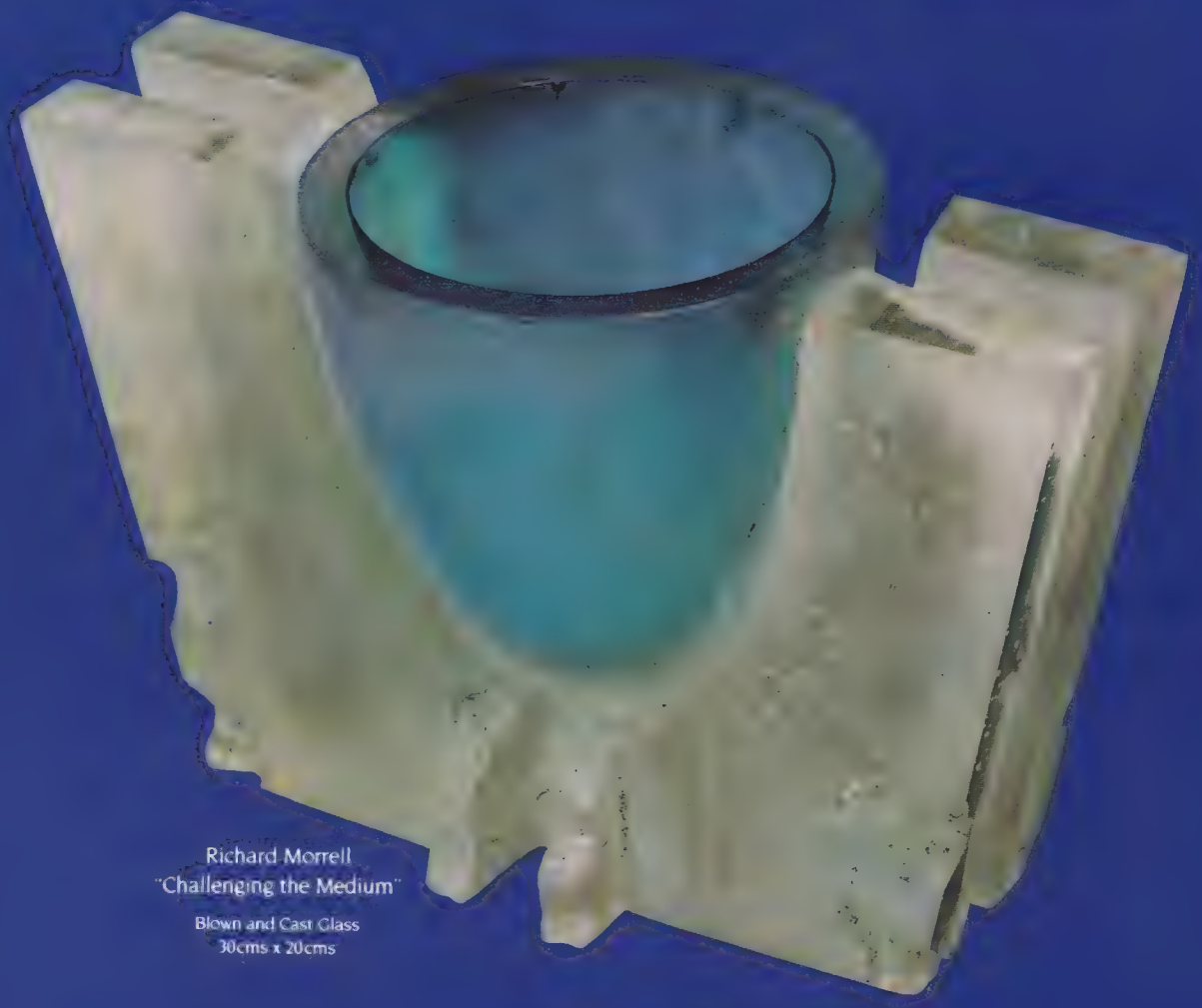

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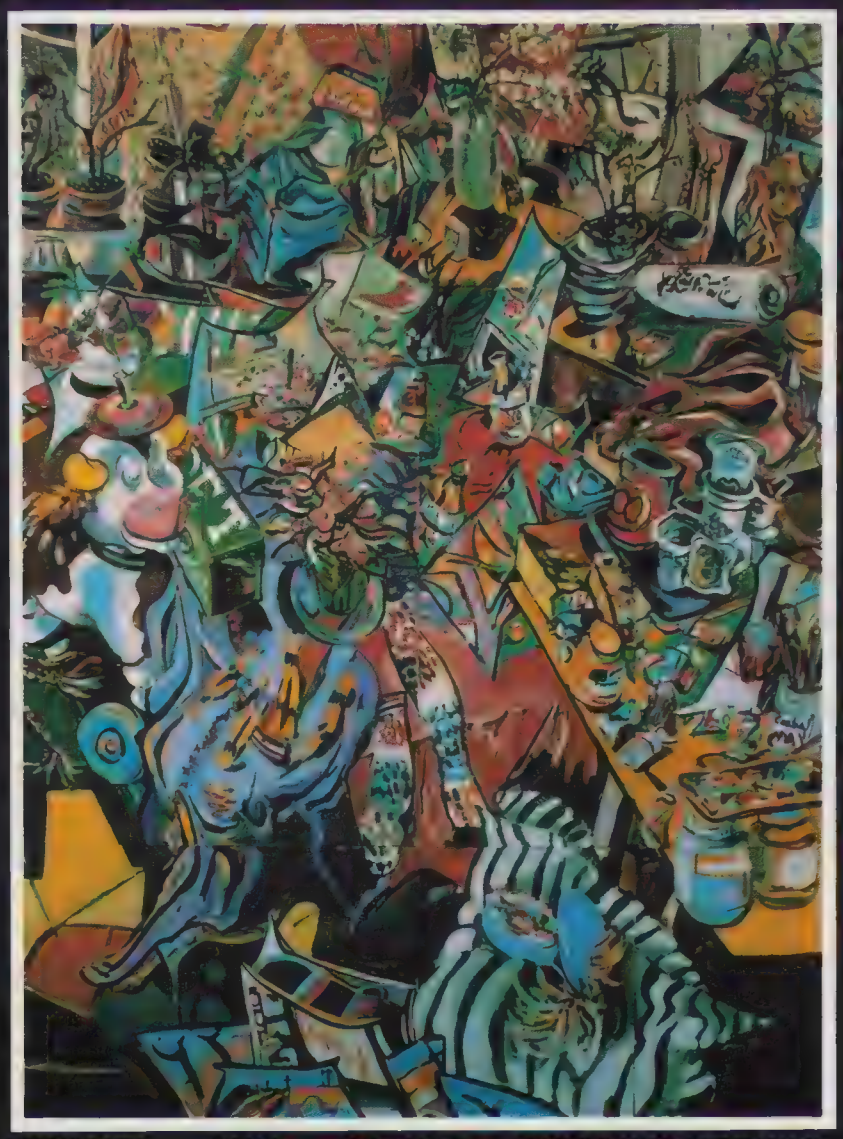

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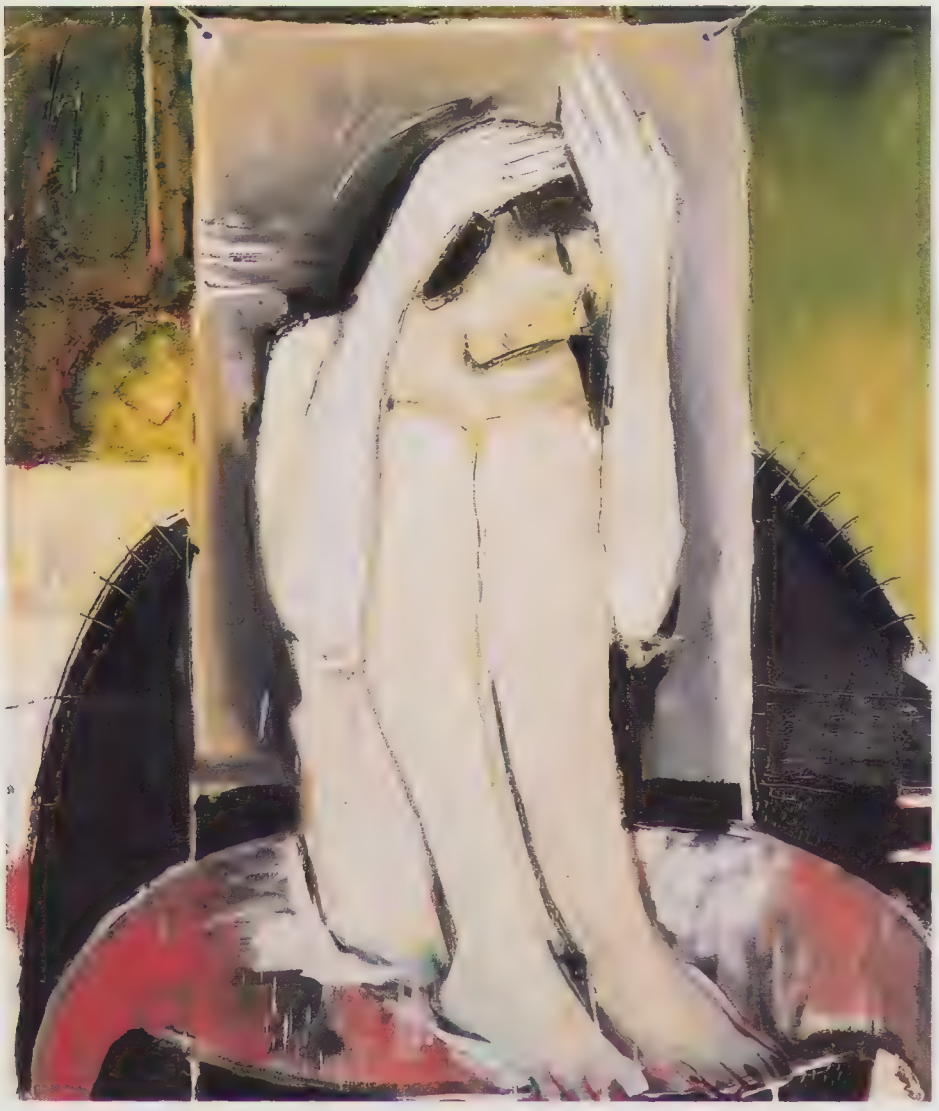

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Publisher: Sam Lee Smith
At the Fine Arts Press Pty Limited
Sydney, Australia
Volume 28 Number 2

Front Cover: GEORGE W. LAMBERT, The red shawl, 1913, oil on canvas 96.7 x 76 cm, Art Gallery of New South Wales

Edited by: Leon Paroissien and Dinah Dysart
Editorial Manager: Helen Bond
W.A. Adviser: Ted Snell
QLD Adviser: Stephen Rainbird
Advertising Manager: Anna Bosman
Design and Production Manager: Janet Gough
Production Assistant: Stephen Smedley
Accounts and Subscription Manager: Roslyn Adams

Designed and produced in Australia
Typeset by Hornsby Art & Typesetting
Printed in Korea by Pyung Hwa Dang Printing Company
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Trade distributors:
Network Distribution Co

ART and Australia
Fine Arts Press Pty Limited
653 Pacific Highway, Killara 2071
Editorial, Advertising, Production, Account enquiries: (02) 498 4933
Facsimile (02) 498 2775
Subscriptions: Rhonda Fitzsimmons (02) 498 7452
Subscription Rates (one year – double all costs for two years)
Yearly rate (four issues) **within Australia:** Aust. A$32 plus post & packing $12 **TOTAL A$44**
Overseas: Aust. A$32 plus post & packing $36 **TOTAL A$68 (US$52)**
Single copies: Recommended retail price $10.95 (plus post & packing $5 within Aust, $10 Overseas)

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COMMENTARY

Tandanya

What price the red kangaroo?

Tandanya Aboriginal Cultural Institute, Adelaide. Photograph by Richard Humphrys

At a recent opening at Tandanya, the new Aboriginal cultural centre in Adelaide, I heard an Aboriginal person say: 'If we don't push our culture it will die.' This comment embodies the dilemma of Aboriginal people all over Australia today: how far can culture as a commodity be taken without the destruction of its wellspring? On the other hand, is Aboriginal culture, at least as another way of seeing things, doomed if it doesn't take its place in mainstream Australia?

It is significant that such a dichotomy is being lived out in a city such as Adelaide where the arts and money have such a curiously intimate but polite relationship. It is strange, too, how Aboriginal affairs in general in South Australia reflect this comfortableness. While Aborigines in other States were struggling with repressive governments and sometimes fighting in the streets, South Australian Aborigines benefited from early and enlightened land rights and other legislation. Also, specialized health, legal and education services run for and by Aborigines have been part of South Australian life for years. This suggests, perhaps, better relationships between blacks and whites. Yet, on the other hand (and probably for that very reason), Aboriginal affairs in South Australia have never had the fire of, say, Queensland or the Northern Territory.

The arts scene in South Australia also manifests a certain conservatism. Radical works of theatre and the visual arts sit uneasily with black tie openings and the latest trend in champagnes. Reactions to this, such as the Fringe programmes during the biennial Adelaide Arts Festival, quickly became reabsorbed into the mainstream. Thus, it is not surprising that Aboriginal art and culture should be taken up as a new and revolutionary part of the Adelaide scene and, simultaneously, become part of the arts, culture-as-business machine.

Tandanya, although it only opened in 1989, has a history almost as old as the Adelaide Festival itself. Its immediate ancestors were the Aboriginal service centres in and around inner Adelaide including the Aboriginal Community Centre in Wakefield Street. This Centre had a primary involvement in social welfare issues. It also had a fine bark painting collection and was a venue for Aboriginal performances in the early 1970s. Discussions, initiated by several prominent Adelaide Aboriginal people, began in the late 1970s with the State Government about the idea of an Aboriginal-run cultural centre. In 1985 the Government made available an old electricity trust power station building in the city. Following the building's redesign and renovation, a director and board were appointed to create within it a 'living art space' for Aboriginal people.

The name Tandanya, in Kaurna, the local Adelaide Aboriginal language, refers to the red kangaroo and its Dreaming site on the Adelaide plains. The centre is also called the Aboriginal Cultural Institute. This seems appropriate in an odd way, as its community focus and its multi-functional nature make it similar to the old 'institutes' found in many country town halls.

Tandanya's main space is an eighty-metre long room and ten-metre ceilings. With its skylights, exposed steel beams and high-tech lift to a mezzanine floor, it is reminiscent of a huge and expensive New York loft. This area is the venue for visual arts exhibitions and there is an additional small gallery for selling shows. A 160-seat theatre, an artists' workshop, a cafe, a retail shop, meeting rooms and administration offices complete the building.

An all-Aboriginal board, partly chosen by members and partly appointed by the State Government, provides policy and long-term direction for the Centre. The seventeen permanent staff are divided between Exhibitions, Performing Arts, Media, Retail and Administration sections. Although Europeans currently hold several senior positions, most staff are Aboriginal. Aboriginalization of most positions is a long-term aim of the Centre.

Since opening in October 1989, Tandanya staff have set a blistering pace with a

hectic schedule of cultural activities. The Centre began with 'Look at Us Now', a survey of contemporary South Australian Aboriginal artists, and 'Utopia: A Picture Story', eighty-eight works on silk by Aboriginal women from Utopia, an Aboriginal community east of Alice Springs. This was followed by 'River Spirit Dreaming', exhibiting the art of Adelaide artist Bluey Roberts, and including a large work cut and painted into the concrete footpath outside Tandanya depicting important Dreaming figures for southern South Australia. The 1990 Adelaide Festival show was 'East to West: Land in Papunya Tula Painting', an innovative and in depth look at the work of seven major western desert artists over time and space. Other recent shows have included 'Woven Images', works by Maningrida artists from the Top End, an exhibition of the work of Ian W. Abdulla, a lower Murray River Aboriginal artist, and innovative works from several northern Western Australian artists.

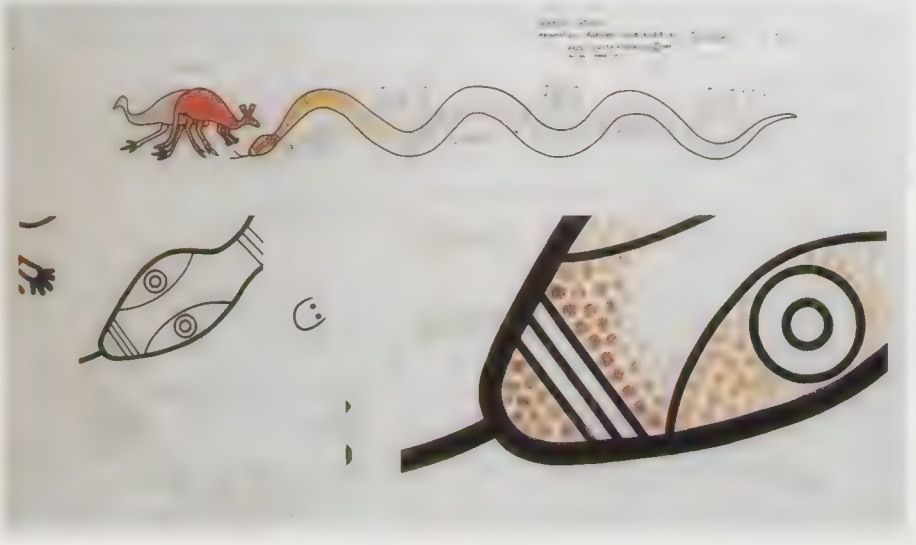
Besides visual arts, Tandanya has been host to Yothu Yindi, the Aboriginal rock band, traditional *inma* from Ernabella, Bangarra Dance Theatre, the Jimmy Little Cabaret Show, a fashion show of clothes produced by Aboriginal design companies and an extraordinary combination dance, song, action-art, sand sculpture/ground painting performance by six senior Aboriginal women from Papunya in Central Australia. Films on Aboriginal topics screen continuously in the Tandanya theatre. The shop and cafe, run by Tandanya Enterprises, sell art and artefacts and serve 'bush tucker' such as kangaroo steaks and yabbies.

Tandanya wends a straightforward if slightly naïve path between all its functions: a focal point for Aboriginal identity, a commercial gallery developing, promoting and selling the work of particular Aboriginal artists, a museum for educating non-Aboriginal people, a performing arts centre and entertainment venue, a restaurant bar, and a shop. This, plus the uncertainty of some non-Aboriginal people about whether the Centre is open to all, whether it would be polite to intrude, means that Tandanya has a very mixed and unpredictable set of audiences.

This is not the only tension for Tandanya in its growing stages: there is also the issue of the bush versus the city. As with any institution that attempts to deal with both spheres, there is a tendency for some non-

Papunya women doing ground painting at Tandanya, March 1990. Photograph by Richard Humphrys

Bluey Roberts's *River Spirit Dreaming* footpath work under construction in the Tandanya workshop 1990. Photograph by Richard Humphrys



Plan for *River Spirit Dreaming* footpath work, Tandanya, 1989

Aborigines to compare things along some continuum of traditionality. Also there were early fears of Tandanya's domination by local Adelaide area Aboriginal people — as witnessed by the opening ceremony's gathering together of most of the senior Kaurna descendants. A diverse board and the national connections of staff have countered this to some extent.

But the major issue for Tandanya seems to revolve around two other matters: funding and the nature of 'culture'. The Centre is part of the South Australian Department for the Arts. A stated government aim for Tandanya is that it go some way toward paying its own way. It charges an admission fee and membership subscriptions, besides receiving commercial sponsorship for specific projects from companies as diverse as Qantas and the Australian Submarine Corporation. Self-sufficiency and independence from grants and subsidies may not be possible nor even desirable when this may merely mean dependency of another kind — the marketplace.

Tandanya exudes the tension between culture as commodity and culture as a way of life and a heritage; between culture as art and entertainment and culture as a way of life. What is Tandanya promoting exactly? Is Aboriginal culture lived or does it consist only of objects for consumption? Perhaps both are true, but it may be too that the unexamined participation in the latter could bring transformation to the former. To raise such issues is not to deny the right of Aboriginal people to participate, using their own means, in the economy of Culture. Rather, it is to flag the potentially negative and blunting power of the processes of absorption.

Lord Harewood, the 1988 Adelaide Festival director and Turkey Tolson Tjupurrurla, Chairman of Papunya Tula Artists, jointly opened the 'East to West' show of acrylic art. Things will work out as long as Tandanya can continue, through such wonderful and uncomfortable juxtapositions, to recognize its difficult balancing act on the high wire of Art and Aboriginal culture.

Christopher Anderson

Tandanya Aboriginal Cultural Institute,
253 Grenfell Street, Adelaide.

Christopher Anderson is Head of the Division of Anthropology at the South Australian Museum.

The Adelaide Biennial
Art Gallery of South Australia

The Art Gallery of South Australia's new series of survey exhibitions are called 'Biennials'. Daniel Thomas proposed them as a way of 'locking in the future', to ensure that new art would have a regular venue at the biennial Adelaide Festival. Sydney calls its equivalent exhibitions 'Perspectas', and of course Venice, São Paulo and Sydney have 'Biennales' of international art. But South Australia chose the simple option. No pretensions, no fancy footwork, just a plain and solid description in low-key good taste, a bit like Adelaide itself.

In Australian art, the Sydney/Melbourne axis is the centre, all else is designated the periphery, the regions. This perception has produced a major distortion, especially in the way the work of younger artists is shown. A part of the brief to guest curator Mary Eagle was to turn that notion on its head, and produce an exhibition that looked with equal eyes on all parts of the country.

The result was a refreshing and tightly

ELISABETH KRUGER, The Collector, 1989, gouache, synthetic polymer paint on both sides of three-panel screen of plywood doors, overall 129 x 156 cm, collection of Sir James and Lady Cruthers

controlled exhibition that spread through most of the gallery. Thanks to the generous, but low profile, sponsorship of Foundation South Australia, which redeploys tobacco taxes in a socially constructive manner, there was no admission charge, which means there were no barriers between the old and the new, and visitors did not have an opportunity to feel threatened.

So visitors who entered the exhibition by accident, as well as those who came by choice, were absorbed into the gentle debate on what it means to be an Australian in the last decade before the millennium. A generation ago, that question would have been answered by an Anglo-Celtic male voice. Now, partly because of the flood of post-war immigration, but also because of the radical alteration in status in various groups in our society, the answers are given

by a divergence of groups.

Most important of all, the Aboriginal cultural revival has allowed original Australians to be heard. Rover Thomas from Turkey Creek in Western Australia tells the stories of the Blue-tongue Lizard and Yilimiddi Country in paint on canvas. England Bangala tells his stories in traditional tribal materials, while Dorothy Galaledba and Tjunkaya Tapaya remind the viewers that Aboriginal art is not a purely male preserve.

One of the strengths of the exhibition is the apparently artless way in which issues of our changing society are drawn into the selection of the works. Tjunkaya Tapaya makes batik fabrics. Twenty years ago this would have been craft, not art. But the achievement of Narelle Jubelin's exquisite petit point tapestries calls the whole art/craft debate into question. The breaking down of the barriers that seemed so militant in the early 1970s is reaping its reward in the 1990s.

Another work that questions the craft/art notion, but from a different tack, is Elizabeth Kruger's screen, *The collector.* The mood is that of times past, of old wares beautifully made, refined by time and treasured through the ages. But there is also ambiguity, a questioning of the nature of time and space.

There are questions too about interior and exterior visions in Fiona Hall's *Paradisus Terrestris* — botany as a sexual paradise in delicately made sculptures placed in sardine tins.

One of the pleasures of being an Australian at this time is the apparent freedom to choose, without embarrassment, from any of the different traditions of world art. Australians come from most parts of the world, therefore it belongs to all of us. So Fiona Hall uses John Parkinson's seventeenth-century English book, *Paradisi in Sole,* and Tom Alberts turns European conventions of composition into studies of personal dislocation. None of his people, even in *The Wild Romance of Otto,* have eyes that meet. They are all guarded, kept in their own worlds.

The multi-layered richness that Mary Eagle describes in both her catalogue essay and in the way she selected the exhibition is best seen in the videos of Peter Callas. *Night's High Noon* is an anti-Bicentennial account of Australian culture made in the celebratory year of 1988. It contrasts patterns of Aboriginality, Van Gogh and myths of history, all to pulsating music. His other video, *Neo-Geo,* brings another cultural influence to bear: that of modern industrial Japan. It has been described as a comment on American imperialism, but the Uncle Sam figure wears a rising sun flag. Many of the images in Callas's videos come from his time in Japan, and his computer aided works are dependent on Japanese technology. Increasingly, Asian cultures as well as Asian technologies are influencing the ways we see ourselves.

In 1988, Gordon Bennett painted *Outsider,* a painting about his alienation from all traditions as an urban Aboriginal. But the painting shows a knowledge and understanding of the very traditions which he was rejecting. Perhaps the value of the Adelaide Biennial is how it shows that artists are free to accept, reject or ignore the many different traditions of thought that can shape our society.

Joanna Mendelssohn

Adelaide Biennial of Australian Art,
Art Gallery of South Australia,
2 March to 22 April 1990.

Joanna Mendelssohn is a Sydney-based freelance writer and critic.

PETER CALLAS, still from **Night's High Noon: An anti-terrain, 1988,** colour video, one-inch tape, PAL master; stereo, 7:26 minutes

DOROTHY GALALEDBA, *Balangu* (shark), 1989, Gochan Jiny-Jirra, Cadell River, Arnhem Land, natural pigments on eucalyptus bark, 139.5 x 64 cm, Australian National Gallery, Canberra

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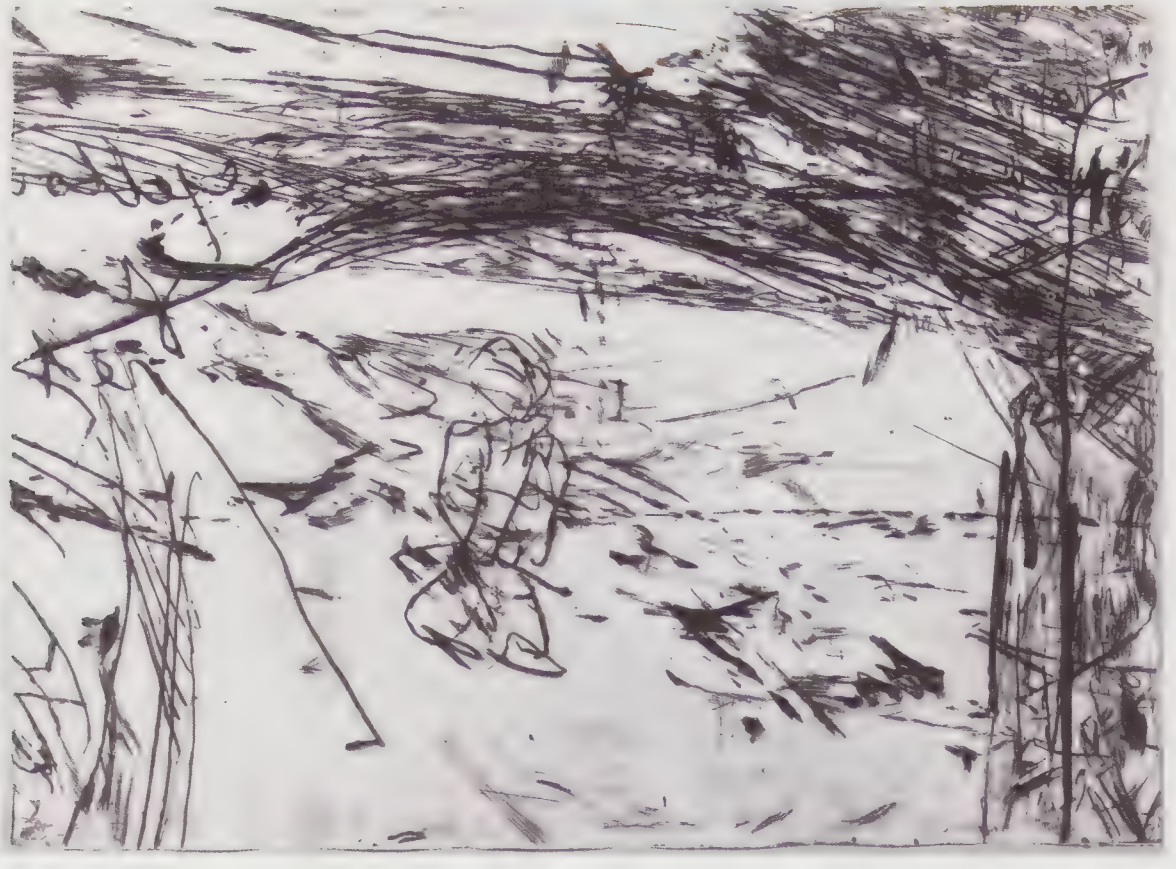

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1. ALBERT TUCKER, Luna Park (verse Head), 1945, oil on board, 53 x 81 cm, private collection, from 'Albert Tucker: A Retrospective', National Gallery of Victoria **2. MIKE PARR, Echolalia (The road) no. 1, 1990,** drypoint on paper, 106 x 76 cm, from 'What happened to the gum trees?', The Mitchelton Print Exhibition 1990, tour to metropolitan and regional galleries in Victoria, South Australia, ACT, New South Wales and Queensland

1. J. NIRANJAL CHETTY, Tree of Life, 1985, *Kalamkari* (pen work), painted cloth, traditional work from village of Sri Kalahsti India, 221 x 142 cm, Powerhouse Museum collection, from 'A Material World', Powerhouse Museum, Sydney **2. SASAK people, Lombok, Indonesia, *Usap* (sacred textile), 19th century,** handspun cotton, natural dyes, supplementary weft weave, 45.5 x 58.2 cm, Australian National Gallery collection, from 'Tradition, Trade and Transformation', Australian National Gallery, Canberra

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1. JOSEPH GOULD MEDLAND, Richmond from the lime kilns, 1849, pencil and Chinese white on paper, 16.7 x 27.9 cm, Tasmanian Museum and Art Gallery, purchased from Mrs Lorna Calvert of Vancouver, Canada, 1989. Photograph by Simon Cuthbert **2. OSWALD BRIERLY, *HMS Bramble* in the Louisiades, 1848,** pencil, watercolour, heightened with white, 14.8 x 25.3 cm, Australian National Maritime Museum, Sydney **3. DENISE GREEN, Serendipity, 1988,** oil, paintstick on canvas, 156 x 165 cm, The University of Melbourne Art Collection, Gift of Christine Abrahams 1990

1. SALLY SMART, Domestic person II, 1989, oil and enamel on canvas, 167 x 122 cm, The University of Melbourne Art Collection, Gift of Gareth Sansom 1990 **2. TREVOR NICKOLLS, Wrestling with White Spirit II, 1990,** acrylic on canvas, 122 x 122 cm, Broken Hill City Art Gallery, purchased with a Broken Hill City Council Grant and with the assistance of the Australia Council and the Friends of the Gallery 1990

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The Readymade Boomerang
Certain Relations in 20th Century Art

Exhibition catalogues can be complex exercises in multi-skilling. Curators and exhibition organizers may find themselves as writers, researchers, editors, designers and publishers, who must steer a course through market realities of small editions, high costs, and the need for subsidies and support. But since the purpose of catalogue publishing is to record and document exhibitions, the end products are rarely the subject of review in their own right. One recent catalogue which is clearly ambitious on its own behalf and therefore demands special attention is *The Readymade Boomerang: Certain Relations in 20th Century Art*. This mighty pink tome accompanying the Eighth Biennale of Sydney revises the expectations for such catalogues in Australia.

Irreverently emblazoned front and back with Giuseppe Chiari's mock-facile slogan 'ART IS EASY & all music is the same', *The Readymade Boomerang* is a hefty testament to curator René Block's Biennale. The catalogue functions as the unifying text for events that extended across the Art Gallery of New South Wales, the Bond Store, the Cellblock Theatre and such satellite shows as 'Broken Music' at the Ivan Dougherty Gallery and the Fluxus retrospective at Yuill Crowley. The catalogue's format effectively draws together these many spaces and events into the wider sweep of Block's central, elliptical theme.

Published jointly by the Biennale of Sydney and the Museum of Contemporary Art, the sheer weight and size of *The Readymade Boomerang* is itself a statement. At 512 pages, it has no close comparison among previous catalogues of the Biennale of Sydney. Of course when shelved among catalogues of major European and American shows, its size is not unusual. Its physical form alone makes a claim about its desired company, and about the intended stature of this Biennale in relation to other international art projects.

JEFF KOONS, New Hoover Convertible, 1980, acrylic, fluorescent lights, Hoover Convertible vacuum cleaner, 139.7 x 57.2 x 55.9 cm

A basic rationale for an art catalogue is that it documents accurately the full contents of an exhibition. With large-scale contemporary art events, however, curatorial contingencies abound, and many catalogues end up more as statements of intention. Often this cannot be avoided, especially when the exhibition addresses new work produced within the site or time frames of the show. Then there are negative contingencies, such as the last-minute curtailment of exhibition components. The production team responsible for *The Readymade Boomerang* had to contend with both situations. Not unexpectedly, the catalogue adopts a flexible, encyclopaedic format. It is a varied compilation of images, curatorial remarks, critical essays and artists' statements, which together constitute a multi-voiced, parallel text to the exhibition.

Much of the catalogue consists of spacious double-page spreads introducing the work of over 140 artists. The artists are grouped not alphabetically but by age, a system designed to demonstrate Block's ideas about generational patterns. The grouping also results in interesting and sometimes unexpected peer relationships among both older and younger participants. The full documentation of exhibits is contained in a separate list at the back, followed by brief artists' bibliographies.

Like the Biennale itself, the cataloguing is not without its ambiguities and discrepancies. The controversial late cancellation of historical sections of the Biennale explains the most conspicuous anomalies between the documentation and the final exhibition. The separate list of 'participating artists' is twenty fewer than those who are catalogued, while in the list of exhibits there are several breaks in the numbering. A catalogue note attributes this to the curtailment of certain sections. But even among those works which remain catalogued, there are many which ultimately were not exhibited. These discrepancies hint at the difficulties that occurred immediately prior to the show. They also suggest a desire to preserve in the exhibition catalogue as much as possible of the original framework, to maintain, as René Block would have it, 'the thrill and in-

ANGE LECCIA, Arrangement, 1990, work executed for the 8th Biennale of Sydney, 1990

tegrity of this Biennale'.

Despite the complexities of a curatorial theme straddling different generations, cultural histories and theories of the object, the amount of written material that critically elucidates the whole project is surprisingly contained. In a way Block has curated the book like the show, as a sequence of mostly visual encounters, where the reader must intuit broader themes from the connections and associations within the published material. Pictorial supplements, the generous amount of photo-documentation, and Block's spiralling diagram of the 'boomerang effect' are among his means for explaining the exhibition's structural relationships.

In a photographic essay, 'Certain Relations in Twentieth Century Art', Block illustrates his idea about paths of influence rotating around the 'seminal' early twentieth-century figures of Duchamp, Man Ray and Picabia. Beginning with Jeff Koons's commodified objects of the 1980s, the images spin back through Warhol to Man Ray and Duchamp, then forward again to Richard Hamilton, John Cage, Allan Kaprow, Piero Manzoni, Joseph Beuys and the various members of Fluxus. A quick return to Picabia prompts another forward trajectory through Sigmar Polke, Rosemarie Trockel, Stanley Brouwn, On Kawara and others. Block's readymade boomerang eventually comes to rest on the camp stretchers of Australia's Robert MacPherson. The photographic sequence emulates what Block calls 'the constellation of objects', arranged in the opening sections of the Biennale at the Art Gallery of New South Wales.

Stripped of their own founding context in Dada and Surrealism, Duchamp, Man Ray and Picabia poetically become figures of gravitational authority. They are the hub around which Block's revolving lines unite several generations of the post-war avant-garde. Despite its size, the catalogue does not offer detailed histories of the specific periods and pockets of activity which are linked together by Block's unifying theme. Like the Biennale itself, the catalogue overall remains loosely evocative of broad patterns of affinity and response in twentieth-century art. This reflects Block's own curatorial sensibility. He is a participant in these patterns — the show does, after all, echo his own spheres of involvement in the art scene. In his catalogue comments he is direct and personal in his perceptions of art practices. He is equally open about the dramaturgy of exhibition-making.

Most of the responsibility for theorizing the wider framework of the Biennale is assumed by Lynne Cooke. Her essay argues the centrality of Picabia, Man Ray and Duchamp to recent art practices, through a well-documented mapping of the cultural responses to their work from the 1960s to the 1980s. Quoting Buchloh, Krauss, Owens and others, Cooke draws many lines of association between the readymade and recent discourses of postmodernity. An accompanying essay by Bernice Murphy takes a different tack. Specifically addressing the Australian and New Zealand contexts within the Biennale, Murphy explores local conditions of colonization, marginality, regionalism and difference, in order to frame her speculations about Antipodean conversions of Duchampian culture. The decision to illustrate this essay with familiar documentation from other recent catalogues unnecessarily institutionalizes her discussion, and moves it away from the Australasian art represented in the 1990 Biennale.

Other catalogue essays explore relations of the readymade to film and photography, to 'outside' music, and to the crazy Vaudeville of early Fluxus performances. Emmett Williams's memoirs of those Fluxus days of the 1960s reveal a degree of nostalgia that was evident also in some retrospective components of the Biennale. Some of the animating force of the Biennale indeed may have been a yearning for remembered periods of exuberance and actual humour,

RICHARD HAMILTON, Computer DS101, 1989, 70 x 50 x 50 cm

before the readymade was recast in the 1980s as an increasingly more mediated and more commodified object of art practice.

In his catalogue remarks, Block talks of finding his 'summation of the theme of this Biennale' in the smooth industrial production of Richard Hamilton's smart, Swedish-manufactured computer. Through the arrival of this sleek electronic object into the art salon, Block suggests that an awry and fascinating evolution has taken place. Duchamp's chosen objects have their final, ironic inversion in an artist-designed, industrially produced box, interfacing with the viewer. This immaculate, digital database silently beams to the passing crowd a sophisticated bank of information which, paradoxically, is all about authorship: Hamilton the artist as industrial designer.

René Block is obviously fascinated by this packaging. His own work reveals a freewheeling pleasure in the design and stagecraft of exhibitions and their catalogues. This catalogue entertains the reader with visual propositions that are sometimes diverting, sometimes indulgent. While it is no substitute for experiencing the richness and actuality of the objects and installations in the 1990 Biennale, the catalogue to *The Readymade Boomerang* is perhaps more complete in another way, as an index to the aspirations and possibilities of this large event.

Bruce Adams

The Readymade Boomerang:
Certain Relations in 20th Century Art
Catalogue to the Eighth Biennale of Sydney, 1990. Jointly published by the Biennale of Sydney and Museum of Contemporary Art, Sydney, 1990. ISBN 0 959 661964, 512 pp, $40.00.

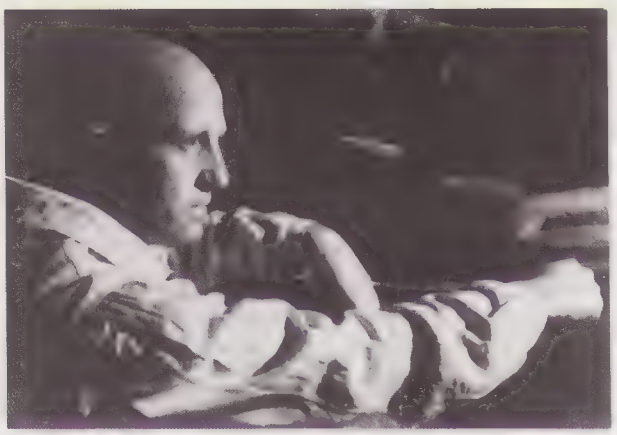
Bruce Adams is a lecturer in art theory at Sydney College of the Arts.

Tributes

Arthur Fleischmann

On second of March 1990, at the age of ninety-three, the sculptor Arthur Fleischmann died in hospital at Tenerife in the Canary Islands, where he and his family had regularly taken their annual holiday during the European winter. Fleischmann, born in the Hungarian town of Bratislava on 5 June 1896, lived most of his life in London. Having studied medicine in Budapest and Prague his interests turned to art and he was awarded a scholarship to the Master School of Sculpture in Vienna. After several years travelling Europe, South Africa and South-East Asia, he visited Sydney in 1939 and stayed here for the next ten years, becoming part of the famous Merioola artists' residence in Woollahra, and establishing a connection with Australia that was to remain strongly with him for the rest of his life.

In London, to where he moved in 1948, he lived in the St John's Wood studio that once belonged to Sir George Frampton, a Victorian sculptor whose main fame rests with his bronze *Peter Pan* in Kensington Gardens. Anyone who visited that studio in recent years was privileged to witness evidence of Fleischmann's prodigious spirit,



Arthur Fleischmann, c. 1947. Photograph by Alec Murray

reflected in the range of sculptural work he produced over half a century. The small, beautiful bronzes of heads and figures inspired by his visits to South-East Asia a few years before he came to Sydney, the allegorical carvings in luminescent plastic effortlessly marrying twentieth-century technology with an ancient tradition, and the more recent perspex fountains mushrooming out of the floor and garden, attested to his indefatigable imagination.

Above all, the contents of Fleischmann's house and studio, including his abstract perspex fountains with their skeletal forms and shimmering skins of water, conveyed the presence of a humanist. It may be that this very humanism, his passionate attachment to people and the things of life, was his own secret to such an exceptionally long and fruitful career.

Fleischmann's portraits of Popes and presidents, his dancing figures, his abstract sculptures, his fountains, and his monumental commissions may be found in collections and public spaces all over the world. Some of them may be familiar already

although their authorship is unknown to most people, such as the bronze doors depicting explorers which he made for the State Library of New South Wales in 1941, or the demure *Kissing Tree Sculpture* in Sydney's Royal Botanic Gardens, or the Queen's *Jubilee Sculpture* on St Katherine's Dock in London, carved out of a massive block of acrylic once intended for Stanley Kubrick's epic film *2001*.

His last work was a fountain commissioned for the new extension of the State Library of New South Wales, completing a full circle of his association with Sydney. Colourless, simple in form, yet somehow concentrating within itself that life-affirming energy which he conveyed to all who made his acquaintance, it was finished just before Fleischmann and his wife left on their recent trip to Tenerife.

Fleischmann was certainly one of the important influences on modern Australian sculpture of the 1940s. But he was also much more. When he celebrated his ninetieth birthday in June 1986, he declared:

> I like to think I am a travelling sculptor absorbing every new idea. I don't know the meaning of routine. Every day holds surprises.

Arthur Fleischmann was a sculptor of the world; an artist of extraordinary energy and enduring elegance. He was a traveller in every sense of the word, and one who recognized no end to his adventure.

He is survived by his wife, Joy and son, Dominique.

Barry Pearce

Peter Fuller

Dear Don, I have been meaning to write to you for ages . . . But time rushes on: never enough of it. I sit, despairingly, in front of mountains of paper: unanswered letters — notes for unwritten articles — uncorrected proofs. I never get as much done as I want. The miracle, I suppose, is that the stuff shifts at all.[1]

It did shift, and it is amazing to see how much he achieved in his short forty-three years. Fifteen books, countless articles in art reviews, newspaper columns, public lectures, television appearances, two films, and then *Modern Painters* — the list is endless.

Peter first came to Australia in 1982 to deliver the Power Lecture in Sydney, and what an event it was! He entitled his lecture 'Aesthetics after Modernism' and, following on Kenneth Coutts-Smith's 'Demise of the Avant Garde' in 1980, the artistic Left greeted him with all the warmth and enthusiasm one would normally reserve for the Antichrist.

He went on to tour the country, giving his lecture in the major capital cities, and evoking espousals of love and hate from the art world in roughly equal measure. To some, he was the saviour sent to deal the *coup de grâce* to incomprehensible and ugly modern art; to others a reactionary philistine who understood nothing of the finely-honed and exclusive art of detecting and explicating worth in painting.

Both were wrong. He did not despise modern art: he only wanted it to be true to its origins and freed from commercial greed; and he probably did more than any other critic to articulate a new vision of the way in which we should judge works of art. Above all, he created a *debate* where none existed before and he displaced the various propagandists who had for so long held the floor unchallenged.

An obituary notice by Edward Lucie-Smith in the British newspaper, the *Independent* for Monday 30 April sums it up well:

> Peter Fuller's death in a motorway accident removes a major figure from the contemporary art scene. He was a writer and theoretician who had been through many transformations, all faithfully recorded by himself in a stream of books and essays. With the success of *Modern Painters*, the magazine he founded in 1988, and his appointment in 1989 as art critic of the *Sunday Telegraph*, it seemed that his hour had come. He was the most original, most discussed and most controversial art critic in Britain.

Peter wrote a lot about recent Australian art, and it came to stand for him as a symbol of what was lacking in contemporary British art. He seized upon the Australian desert landscape and developed his ideas in a series of books and essays — none of which was well received by critics in this country — who preferred instead to align themselves with mainstream, international trends — what Peter mischievously labelled 'BICCA' or Biennale-International-Club-Class-Art. In a sense, all that Peter was pointing out was that our 'cultural cringe' is still alive and well and, sadly, we still strive desperately to conform to whatever is 'new' from elsewhere.

He had a deep appreciation for Arthur Boyd's work and interviewed him just before he died. Arthur Boyd pays tribute to Peter, saying:

> In Peter's writings and his talk and in *Modern Painters* it seemed that a fresh light was appearing . . . I greatly mourn the man and the warmth of his friendship.

This final interview, published in *Modern Painters*, attests to Peter's love for and interest in Australian art and it is perhaps fitting that it also shows a painting by Arthur Boyd done this year, entitled *The Australian scapegoat*, which is the title Peter chose for his one book devoted to Australian art.

[1] Letter from Peter Fuller to Don Bradshaw, 1985.

Don Bradshaw and Tom Gibbons

The Return of the Expatriate

LAMBERT'S LATE PORTRAIT WORK

On his triumphant return to Australia in 1921, George Lambert took his place as one of the country's leading portraitists

Susan Hunt

Purchasable by few. Scoffed at for preciousness. Despised for resembling a chippendale chair in a country where timber is cheap.[1]

At forty-seven years of age, a charming witty man, a raconteur with great energy and flamboyance, George Lambert took Australians and the 'self-satisfied, sluggish atmosphere that prevailed' in art in the 1920s by surprise.[2] In his behaviour, lifestyle and attitudes he sought to separate himself from the previously accepted conservative image of a portrait painter — the image that John Longstaff, for example, so carefully cultivated. While Lambert's personality infused the art world with an unprecedented vitality, his work was an assault on the conventions of Australian portrait painting.

Of all the returning expatriates, Lambert was one of the most important and influential. George Coates and John Longstaff came to Australia with personal adaptations of academic realism as taught in the Paris ateliers. Lambert, on the other hand, imported a bright, light, dry portrait style which relied on unusual compositional devices and bold colour effects. Specifically, his work was influenced by English artists William Orpen, William Strang and Charles Furse, artists whose work was not seen in Sydney until Penleigh Boyd's 1923 exhibition.[3] Lambert's portraits, radically different from the dominant Australian portrait practice, emerged from a generally anti-academic perception of the execution of a portrait painting. Not only was the traditional execution of the *ébauche*, or underpainting, absent from Lambert's painting of a head, but he concentrated his depiction on the observation of line and then colour, rather than the traditional emphasis on the massing of tone.[4]

The unusual paint handling, compositional devices and subject matter of Lambert's group portrait *Important people* (1914–1920), exhibited in the Society of Artists Exhibition of 1921, was one of the first ways in which Lambert stretched the boundaries of portraiture. The painting features a group of strangely disparate characters — a flower seller with a baby in a basket, a suave businessman and a young boxer — standing together in front of a coastal landscape and what appears to be a gypsy wagon. *Important people* evidences strong draughtsmanship and high colour reminiscent of the work of the Italian primitives. Influenced by English post-impressionism, mural and decorative painting, the forms are deliberately flattened with an emphasis on line, colour and design rather than tone. A controversial group portrait variously interpreted as an allegory, social satire and a humorous puzzle, Lambert valued it highly and viewed it differently from his other portrait paintings. On the back of a letter to his wife, Amy Lambert, discussing the sales from the Melbourne show, Lambert noted against *Important people:* 'unsold, price and technique not understood, but a school is coming into existence which admires and understands'.[5] This optimism was soon to disappear and he later complained that *'Important people* leaves all but the students stone cold so that this piece I will send to the next salon'.[6]

Although Lambert did not form his contemporary group with Thea Proctor until later in 1926, it was *Important people* which established Lambert immediately in the eyes of the younger, more innovative set as someone who was sympathetic to new ideas.[7] It was no coincidence that this was one of the first works Lambert chose to exhibit to the Sydney and Melbourne art public. It was his conscious statement against the academic code of portrait painting and an attempt to broaden the rather narrow portrait genre in which he had been specializing.

Apart from *Important people*, the individual portraits which had the most significant ramifications for Australian art were *The white glove,* exhibited at the Society of

GEORGE W. LAMBERT, Important people, 1914–20, oil on canvas, 134.7 x 170.3 cm, Art Gallery of New South Wales

Artists Exhibition in 1922, and *Self portrait* shown at Anthony Hordern's in 1923. *The white glove*'s provocative treatment was emphasized by being hung in a strong portrait display amongst some of the major portraitists in Sydney — John Longstaff, Norman Carter, Florence Rodway, B.E. Minns and Eric Wilson. It established Lambert as an artist with the rare capacity to manipulate the conventional portrait form in directions which had previously been considered unacceptable.

The effect of *The white glove* was extraordinary, eliciting both vehement praise and criticism. The *Australasian* was critical of the lady's

> red lips drawn away from the teeth, one arm thrown forward with its jewelled fingers dropping in an affected pose, while with the other cramped in a badly fitting white glove. She makes a sort of 'thumbs up' gesture. Admirers rave over the technique and vitality . . . Philistines consider that the Lady looks thus because she suffered from adenoids and both her shoes and gloves are pinching her cruelly.[8]

The white glove dominated the Society of Artists Exhibition and was popularized throughout the country by reproductions prominently featured in most of the major daily newspapers.[9] The effect on both laymen and artists alike was further increased by the news that the National Art Gallery of New South Wales had purchased it for 600 guineas, the highest price ever paid for a portrait in Australia.

The white glove is a portrait of Miss Collins, daughter of the notable Mr Collins, Parliamentary Draughtsman of Melbourne at the time. Lambert described Miss Collins as 'a dear girl [who] sits for the fun of it and because her Dad thinks I am it'.[10] The portrait's contrived, mannered pose, particularly in the hand gestures and the elongated neck, is usually attributed to the influence of Mannerist paintings by Agnolo Bronzino. However, stylistic similarities to more contemporary portraits, such as *Mrs Charles Hunter* (1898) by John Singer Sargent, should not be ignored.

George Lambert, c. 1924, Mitchell Library, State Library of NSW

Lambert's extreme manipulation of the hands as an expressive motif was used consistently after 1904 in the *Three kimonos* (1904), *The red shawl* (1913), *Miss Helen Beauclerk* (1914) and *The portrait of a lady* (1916). It was quite a natural device for an artist who 'loved the gesture whether conveyed in a pose, an action or the written word'.[11] Increasingly, however, the forced hand poses became a formulae and signature for Lambert, and an indispensable part of his portrait 'style'. Without the freedom to use the hands as a central motif, it appears that Lambert was sometimes without a mechanism for completing a painting.

When George Lambert made the decision to come back to Australia in 1921, he intended to stay two or three months to finish the large war commissions of Gallipoli and Beersheba. The few months turned into nine years and Lambert, who died in New South Wales in 1930, never returned to his wife Amy and his two sons Maurice and Constant resident in London. These personal circumstances colour any reading of Lambert's later portraits.

This was a period of emotional upheaval for Lambert and, in an environment of economic hardship, he suffered deteriorating health, loneliness and, often, guilt. Lambert continually experienced difficulty with his identity as an artist. His correspondence to Amy Lambert evidences this conflict between his private and public personality. At first he was pleased and honoured by the 'avalanche of acclamation for the great Lambert'.[12] Writing proudly in May 1921, Lambert boasted that 'Melbourne has finally clamped down her seal or Hall Mark and I am labelled as it'.[13] Increasingly, however, it worried him that people treated him as a hero. The fact that escaped those people who considered him thus, Lambert said, was that 'he does his genius stuff and his 15 hours a day because he's bloody well got to, not because he wants a halo or likes work'.[14]

Lambert longed to be a reckless irresponsible artist, 'the sort of creature that everyone when they meet me thinks I am'.[15] This, above all, was his dilemma. He projected a bold, witty, confident, flamboyant image of himself in public, so much so that some people criticized him for his posing and conceitedness and regarded him as a buffoon.[16] Privately, he felt insecure, sensitive and, during frequent bouts of ill health and depression, regarded himself as 'a mental and moral failure'.[17]

Lambert's later works were criticized as being flashy and showy because they were exactly that; exercises in technical virtuosity to bolster what Lambert believed were his 'fast diminishing capabilities'.[18] *The white glove* in particular is extreme, aggressive and unflattering to the sitter because Lambert was frustrated with the conventions and restrictions of the portrait genre and his 'wild dashing portrait' was a parody of the tradition he had once admired.[19] The *Self portrait* (1922), which was criticized for being egotistical and affected, can also be viewed as an attempt by Lambert to present an image of an artist as he would really like to be, instead of an uncertain artist with a fragile ego.[20]

GEORGE W. LAMBERT, Portrait of Miss Thea Proctor, 1903, oil on canvas, 91.5 x 71 cm, Art Gallery of New South Wales, purchased under the terms of the Florence Turner Blake Bequest 1961

During this time Lambert developed an ambivalent attitude to portrait painting. At the end of 1921 he suggested that 'it would be wise to get some sort of semi-rural affair and chuck portraits'.[21] For both Lambert's portrait and war commission work took him away from the sort of painting he repeatedly said he wanted to do, 'namely, the masterpieces which could be for all time a record of bush life by one who really knows'.[22] While he was dissatisfied with portraiture as a genre, he was realistic enough to accept that it was an established and lucrative market which would always be part of the art system. Therefore, in March 1922, although Lambert wanted to 'chuck' portraiture, he asked 'who is there that does it — somebody's got to'.[23] That he continued with the portrait trade was certainly necessitated by financial circumstances, as he was obliged to send home 'round sums' to support his wife and sons in London.

Lambert was a transitional figure whose portrait painting occupied a position somewhere between the tonal illusionism of W.B. McInnes and John Longstaff, and the modernist exploration of Roy de Maistre and Adelaide Perry. It is, however, difficult and limiting to categorize Lambert's work as his skill as a technician enabled him to produce portraits in a variety of stylistic modes.

When Lambert came to Australia his portrait style changed quite dramatically. The large family portraits, the *Portrait of Miss Thea Proctor* (1903), *Portrait of Maurice Lambert* (*c.* 1904) or the *Portrait of Hugh Ramsay* (*c.* 1902), painted before returning to Australia, display Lambert's distinctive languorous, lyrical treatment characteristic of his early period. The eye follows easily and naturally around the rich, thickly laid on oil paint rhythmically defining the figures and their clothing.

The *Portrait of Miss Thea Proctor*, for example, was an important turning point in Lambert's œuvre, exhibiting greater freedom, freshness and spontaneity than the carefully organized and highly finished group portraits. In a half-length seated pose, the billowing folds of Proctor's clothes and lines of her body are painted in harmony with the fluid autumnal landscape background. Lambert's emphasis on the negative space, in the contrasts of the silhouettes of her shoulders with the soft massing of form, landscape and drapery, evidence his innate interest in design.[24] This soft, fluid, deft painting manner contrasts with the angularity, harshness, or dryness that one finds in *The white glove, Hera, Portrait of Mrs Ernest Watts, Portrait of a lady, Dawne* and the *Light Horse Sergeant, Palestine* — the late conventions of Lambert's portrait painting.

GEORGE W. LAMBERT, Self portrait, 1922, oil on canvas, 124.5 x 99.1 cm (image), T.E. Barr-Smith Collection

One of the most convincing examples of Lambert's command and control over a variety of portrait styles is his portrait production for the Archibald Prize. Although ineligible to enter the competition between 1922 and 1924, Lambert began submitting to the Archibald from 1925, with such works as *A.A. Rankin, Esq.* and *George J. Cohen*. It was not until 1927, however, with his painting of *Mrs L. Murdoch,* that Lambert won.[25] The artist's natural style was adapted to fit the Archibald aesthetic. Consistent with this tendency, *Mrs L. Murdoch* has none of the features which one normally associates with a Lambert work — high, bright colour scheme, dry paint texture, strong delineation of forms with sharp angular edges, silhouettes and exaggerated hand movements. Lambert has here purposely eliminated all those Lambertian qualities which he knew could cause criticism and has emulated the style of John Longstaff.

Of Lambert's portraits in this later period, few exhibit the use of strong spotlighting of the sitter's face against a dark background or penetrating detail in the facial features. That Lambert could assume this method of tonal realism, which became the dominant mode of representation of the Archibald, and produce such fine examples in that style, demonstrates not only his versatility but his technical superiority over most other Sydney portrait painters.

One of the works which he intended to submit to the Archibald in 1928 but withdrew at the last minute was the portrait of Stan Snekker titled *Swedish athlete*.[26] Its tonal handling and treatment of shadow on the face and neck shows some attempt by Lambert to conform to the Archibald aesthetic, yet it retains Lambert's peculiar sharp, angular, dry handling seen particularly in the shirt and in the treatment of the collar. Superbly rendered tiny brushstrokes in a mosaic pattern are used to build up the collar and shirt. This is contrasted with a softer treatment of the head, offset by a blue background.

The *Swedish athlete* is one of the few portraits where Lambert does not remain aloof, and attempts to characterize and empathize with the sitter.[27] In much of Lambert's work, one is not drawn towards the sitter with any feeling of humanity or warmth — the subject is, as in *The white glove*, icy cold, aloof and certainly uninviting.[28] Generally, this attitude of aloofness was not a failure on Lambert's part, but rather a conscious decision. 'You know my mental system when I am working', Lambert said to his friend Joe Pitt-Rivers. 'After acknowledging affinity with my subject I

GEORGE W. LAMBERT, Swedish athlete, 1928, oil on canvas, 51 x 40.7 cm, Art Gallery of New South Wales

GEORGE W. LAMBERT, The white glove, 1921, oil on canvas, 106 x 78 cm, Art Gallery of New South Wales

stand aloof and create the damned thing with all my emotions frozen to a correct working degree.'[29]

Lambert produced works which were antithetical to the romantic humanistic portrait mode. He remained aloof so that he would not be disturbed by his sitter's personality; for he was not interested in the traditional aim of portraiture, the interpretation of character or personality. Rather, Lambert was interested in the relationship of his subject's physical appearance with the elements of line, colour and form. In the same way that he was fascinated by the ability of the sandhills in his war commission landscapes, to 'take on shapes and curves, cuts, concave and convex interwoven in an entrancing pattern', so in his portrait paintings Lambert was interested in the formal design qualities of his subject.

Thus, in many of his works the colour is heightened, the form of the body simplified or distorted, and the sitter's clothing emphasized. From this point of view the social position of his sitters is not relevant. Housekeepers, maids, society women and politicians are treated by Lambert in the same way — that is, according to their potential for exploration as a decorative device. As a result, Lambert's work, both in England and Australia, was often the subject of dispute or argument leading to rejection.[30] Most notable of these controversies was the Historic Memorials Committee's rejection of the portrait of *George Reid*.

Although Lambert was realistic enough to understand the necessity of likeness in paid commissions, his first consideration was not to produce a flattering depiction of his sitter. It was for this reason that, as a society portrait artist, Lambert's role was ambivalent. He was not an established public figure, nor did he share Longstaff's popularity or financial security. Aware of, and resistant to, the compromises inherent in the portrait genre, George Lambert was one of the few Australian portrait painters whose portraits did not operate to reinforce or validate positions of authority. For this, he must be regarded as an innovative figure.

GEORGE W. LAMBERT, Mrs L. Murdoch, 1927, oil on canvas, 61 x 51 cm, private collection

1 George Lambert, Letter to Amy Lambert, 25 November 1921, Lambert Family Papers, Mitchell Library ML MSS 97, Vol. 10, p. 379.

2 Elioth Gruner, *Art in Australia,* August/September 1930 n.p., opposite plate 9.

3 Penleigh Boyd organized an important exhibition of post-war European art which toured Sydney and Melbourne in the latter part of 1923. Other artists included Gerald Kelly, Algernon Talmage and Eric Kennington.

4 R.H. Addison, 'Painting a Head', *Daily Telegraph,* 22 September 1923.

5 George Lambert, Letter to Amy Lambert, 19 May 1921, ML MSS 97, Vol. 10, p. 327.

6 George Lambert, Letter to Amy Lambert, 27 September 1921, ML MSS 97, Vol. 10, p. 349.

7 See Hazel de Berg tapes, Tape DeB 26, Thea Proctor on the formation of the contemporary group, Australian National University, Canberra.

8 *Australasian,* 16 September 1922.

9 *Evening News,* 6 September 1922, *Sydney Morning Herald,* 8 September 1922, *Daily Telegraph,* 7 September 1922, *Sydney Mail,* 13 September 1922.

10 George Lambert, Letter to Amy Lambert, 10 December 1921, ML MSS 97, Vol. 10, p. 389.

11 Amy Lambert, *Thirty Years of an Artist's Life,* Society of Artists, Sydney, 1938, p. 59.

12 George Lambert, Letter to Amy Lambert, 19 May 1921, ML MSS 97, Vol. 10, p. 327.

13 Ibid.

14 George Lambert, Letter to Amy Lambert, 26 November 1924, ML MSS 97, Vol. 10, p. 403.

15 Ibid., *c.* 1922.

16 Hardy Wilson, 'G.W. Lambert A.R.A.', *Australian Quarterly,* September 1930, p. 91.

17 George Lambert, Letter to Amy Lambert, *c.* 1922, ML MSS 97, Vol. 10, p. 405. From 1924 Lambert seemed to be a part resident of the Prince of Wales Hospital, Randwick. Although he was only intermittently a patient and was able to set up a studio in the hospital grounds, his strength and output were thoroughly reduced.

18 George Lambert, Letter to Amy Lambert, 18 October 1921, ML MSS 97, Vol. 10, p. 361.

19 George Lambert, Letter to Amy Lambert, 27 September 1921, ML MSS 97, Vol. 10, p. 347.

20 For responses to the self portrait see *Daily Telegraph,* 16 February 1923, *Australasian,* 24 February 1923, *Worker,* 28 February 1923. Despite pleas in the newspapers the painting was not acquired by the Sydney Art Gallery. T.C. Barr-Smith of Adelaide acquired it for 1,000 pounds.

21 George Lambert, Letter to Amy Lambert, 24 November 1921, ML MSS 97, Vol. 10, p. 381.

22 George Lambert, Letter to Amy Lambert, 18 October 1921, ML MSS 97, Vol. 10, p. 359.

23 George Lambert, Letter to Amy Lambert, 27 March 1922, ML MSS 97, Vol. 10, p. 413.

24 While the major artistic model is Gainsborough, the influence of popular Academy painter Charles Furse is also strong. The placement of Proctor in a generalized but barren landscape background is particularly reminiscent of Furse's famous and widely popularized work, *Diana of the Uplands* (1903).

25 Lambert had painted Mrs Murdoch as a commission for Mr Keith Murdoch, who was one of his major admirers and patrons. George Lambert, Letter to Amy Lambert, 16 September 1927. Lambert received £571 18s for the Archibald award for the portrait of Mrs Murdoch. Lambert Family Papers, Mitchell Library. ML MSS 97, Vol. 10, p. 7.

26 George Lambert, Letter to Trustees of the National Gallery, 27 December 1928, has handwritten across it 'Swedish Athlete withdraw'. Lambert Family Papers, Mitchell Library, ML MSS 97, Vol. 6, p. 143.

27 This could be a product of Lambert's close relationship with Snekker who was not only a model and pupil, but a 'minder' who accompanied Lambert around town. See Andrew Motion, *The Lamberts,* Chatto and Windus, London, 1986, p. 98.

28 This quality in Lambert's painting has been attributed by Andrew Motion to Lambert's personal inability to cope with deep emotional relationships. Motion, op. cit., p. 60.

29 George Lambert, Letter to Joe Pitt-Rivers, 31 July 1929, Lambert Family Papers, Mitchell Library, ML MSS 97, Vol. 3, p. 101.

30 One dispute in England centred on Lambert's 1916 portrait of Lady Aitken. Refer letter from Lady Aitken to Lambert, 13 June 1916, Lambert Family Papers, Mitchell Library, ML MSS 97, Vol. 5, p. 51.

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MANDY MARTIN
FROM THE SUBLIME TO THE INDUSTRIAL

Peter Haynes

In 1978 Mandy Martin moved from Adelaide to live and work in Canberra. Martin's early work prior to leaving Adelaide was chiefly concerned with socio-political themes and with issues espoused by both the Women's Art Movement and the Progressive Art Movement. The clear enunciation by the artist of the messages in these works required technical skill and concomitant aesthetic sensibility as well as a deep commitment to the beliefs behind the messages.

Martin's Canberra work continued these concerns but with an increasing belief in the primary role of the artist, and the expression of the artist's philosophy through her own visual vocabulary. Though the visual presentation may have altered, the philosophical framework and the metaphysical impetus behind her aesthetic remains substantially the same. This essay looks at the artist's work from 1981, a period which saw the beginnings of the 'factory' series, to the work done for an exhibition held in September 1990 in St Louis, USA.

Martin has always maintained a rigorous interest in the history of art, and, in particular, in the art that is happening around her. The international explosion of expressionism around the late 1970s in various geographically discrete areas — West Germany, France, USA, England and Australia

MANDY MARTIN, Red Ochre Cove, 1988, oil on linen, 2.85 x 12.1 m, Parliament House Collection, Canberra

— heralded a return to the primacy of painting, and demanded serious consideration from those artists whose stylistic affinities were close to it. The manifestations of Neo-expressionism were many and varied. Martin's response was internal and intellectually derived, rather than external and emotionally expressed. For her, an expressionist mode was a natural one, and one that would best express the philosophical issues important to her.

This expressionist impulse manifested itself in a major series of work. In *Sawtooth I* (1981) the continuation of the stark geometries of her earlier work are apparent. The artist uses a broad palette with strong contrasts of colour, and the whole surface is generously activated by the artist's marks. The repetition of the sawtooth shape of the building becomes a metaphor for the ineffable intrusion of industry into our lives, a constant and continuing process. Both literally and metaphorically the form cuts into and through the pictorial space, that space which represents the real world. Nature, though, is present. The powerful corporeality of the sky looms over the building, yet the latter still appears to be the controlling element in the composition, and, by extension, in reality.

Other paintings from this period (ie. *Powerhouse, Factory I, Formation I, Yellow*

Cloud II) continue the powerful juxtaposition of strong forms with vibrantly activated marks in images where the 'buildings' act as both framework and catalyst for the artist's conceptual and metaphysical processes. The sky, as ever with Martin, maintains a separate existence without being compositionally separate. Martin's work is always unified. Each element or device is there for a purpose in the overall plan.

A further characteristic of these pictures is the very complex spatial and formal relationships. Space recedes, drops, lunges diagonally, surrounds forms, opens the picture to the viewer's space — all simultaneously. Martin never allows the unity of the picture to fail. In depicting space the way she does, the artist is imaging the internal dialogues she has had in establishing the theorem for each painting. The metaphysical nature of the mark has a companion in the spatial configurations used by the artist.

This period could be said to culminate in a painting like *Archaeology* (1984). This is a richly complex work, visually and theoretically. A broad sweep of barren landscape is criss-crossed by a grid of shadows and chasms. The foreground is flooded in reds and oranges, and recedes into the background where it is stopped by a 'wall' of hills at the mid-ground horizon line. The viewer is escorted through this landscape by the displacement of rock-like tors across the grid. Behind the 'wall' the viewer is moved into a world of muted and ominous grey-blues, where the dark and threatening smoke of factory chimneys challenges the sky. The sky is as powerful as the two landscapes, its power throwing into question the notions of optimism and pessimism, attraction and repulsion, provoked by the contrasts of the landscapes. We are witness to a philosophical disequilibrium. The artist posits questions and intimates responses, but ultimately leaves the responses to the viewer.

From *circa* 1985–88 Martin continued to base her work on her observations of the Australian landscape, but her looking was tempered by her research into the landscape of the Romantic period. From 1985 to 1987 she made sustained investigations into that aspect of the Romantic landscape referred to as 'the Sublime', which had been enunciated most thoroughly by Edmund Burke in his *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful,* first published in 1757. Briefly, Burke's notion stressed the view that man was attracted by what he could not control or comprehend, by what was indefinable. In painting, this manifested itself in an art that was suggestive rather than definitive, an art exemplified by Turner's vaporously beautiful landscapes.

> Like the English Romantics, Martin sees nature as energetic and dynamic — an external equivalent to the human imagination.

Martin's research was a process of filtering influences to identify the core of her own art. Her aesthetic and philosophical interests remained the same. The removal, or at least minimalizing, of man-made elements in favour of a more 'pure' landscape was not a negation of her earlier interest in the contrast/conflict between man and nature. The artist's landscape reflections can be seen as wistful parodies of the contrasts *implied* in the productions of the Romantic Sublime. Economically and technologically the Romantic period was a time of enormous and rapid advancement. The correlation between economic and technological progress and sociological improvement was wide. The need for recourse to a place of spiritual repose was seen by the intellectuals of the time to be of paramount importance — hence, for example, the Romantic poet's need for isolation from the 'grim, dark, Satanic mills' of industry.

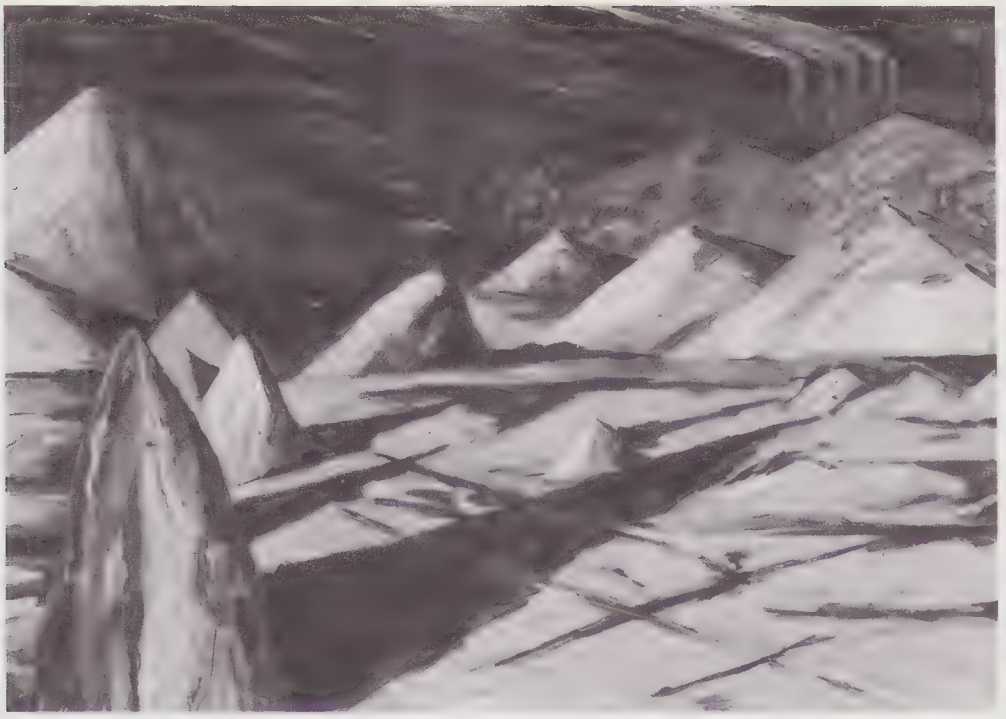
In the paintings of this period Martin is not interested in imitative landscapes in the style of the Romantic Sublime; ultimately, any imitative art becomes an art of estrangement. Her interest lies in adapting the Australian landscape to a set of 'limitations' based on her understanding of an earlier historical formula, and keeping those 'limitations' open to her aesthetic and thematic concerns. Martin's parodies are not insubstantial. They are carefully considered critical images involving the complexities that characterize and distinguish each Australian locale used, and include her readings of the Sublime. For Martin, the landscape is always seen holistically, as an integration of disparate parts, rather than as a collection of isolated motifs.

Following on from the notionally 'Sublime' works Martin moves into a less historically searching mode. She does not, however, remove history from her sources. The past may be historically distinct from the present, but its influence is manifold in contemporary art. For her, the historical process is a continuous one. She uses historical and accompanying textural references to allow semantic shifts of meaning to be available to the viewer. She may be offering *her* viewpoint couched in *her* language, but she is not after univocal meaning.

Like the English Romantics, Martin sees nature as energetic and dynamic — an external equivalent to the human imagination. It is the human imagination which is able to bestow oneness and value upon external nature. The artist's imagination is able to confer unity upon phenomena and, in so doing, to exemplify the sympathy and kinship of the human mind. The reconciliation of opposites which is achieved visually is not totally drawn from the evidence of external reality but derives much of its force from the creative fervour of the artistic imagination.

Folly (1987) is an important example from this period. Looming across the right-hand edge of the picture is a large, rocky outcrop jutting into the smooth surface of the sea. The paint on this area is thick and lush, defiantly vital and energetic. The landscape shown is a complicated one; its need to be analysed is overt, yet it must be understood

MANDY MARTIN, Folly, 1987, oil on linen, 285 x 455 cm, courtesy the artist



MANDY MARTIN, Archaeology, 1984, oil on canvas, 173 x 294 cm, Solomon R. Guggenheim Museum, New York

in terms of its covert unifying principles. Formally, the unification is achieved through sharp contrasts. Martin uses differentiation of paint textures to capture both form and atmosphere, and to imbue a desire on the part of the viewer to engage directly with the natural scene. The background landscape is smooth and charged with a 'finish' which enhances the emotional impact of the work. Nature and industry populate the same environment, but it is an environment replete with possibilities for tragedy.

There is, in *Folly*, and indeed in many other works from the same period, a strong sense of the artist's desire to engage directly with a particular place, and a feeling that, because of 'the way of the world', that engagement can never be fully achieved. This 'disharmony' is simply a means of drawing the viewer's attention to the precarious balance innate in nature. Man and his environment are locked in an inextricable embrace from which there is no escape. The balance is delicate, the winner is not designated. The struggle is what Martin makes manifest.

Red Ochre Cove (1988) is an important image in Australian art history. It is a very large painting, though its importance is not simply because of its size. It is a picture full of associations — making reference to Aboriginal culture, white settlement, the clash of cultures, and the clash of man and nature. Its multiple layers of meaning show us that nature cannot be reached through the simple accumulation of externals. Nature, the only constant, is the key concept in our ability to link the various cultural representations which inhabit it. Life is about flux but, through the use of nature as a metaphor for the artist's imagination, Martin is able to become a part of the endeavour to overcome the split between the subject and the object, the self and the world, the conscious and the unconscious.

Red Ochre Cove plays a major role in Australia's major building. Its philosophical seriousness, combined with its aesthetic magnitude, demand our attention and offer us the opportunity to place ourselves in the contemporary world through the fineness and integrity of the artist's concept and final expression. Pictorially, the painting had to fulfil the demands of an architect's brief. It had to make reference to Tom Roberts's *Opening of the First Parliament of the Commonwealth of Australia by H.R.H. The Duke of Cornwall and York, May 9, 1901,* painted between September 1901 and March 1903, and now on loan to the Commonwealth Government from H.R.H. Queen Elizabeth II. This picture has as a striking formal motif a great diagonal of golden light flooding the central axis, symbolizing the optimistic future to which the federated Australia could look.

Martin has used this device (i.e. the diagonal of light) many times previously without any reference to Roberts's work, although there may have been generalized references to artists such as Nicholas Poussin, J.M.W. Turner and Caspar David Friedrich. It was something which was natural to her, a phenomena often observed and

MANDY MARTIN, Sawtooth 1, 1981, oil on canvas, 122 x 183 cm, courtesy the artist

drawn in the landscape. In *Red Ochre Cove* the large ellipse of the cove is bathed in a golden light which emanates from the shaft cutting across the centre of the image. In the broadest terms, the shaft represents something spiritual, something beyond both man and nature — a force over which there is no control. In a building such as Parliament House this picture carries more than a salutary message.

Following on from this work Martin continued to explore many of the ideas which informed *Red Ochre Cove*. *Powerhouse* (1988) exemplifies the work of this period. The bold masses and solid blocks of tone impart a solemn, brooding beauty, while the fragmented textural patterning on the surface gives the viewer a sense of the energy of nature. The powerhouse sits menacingly, symbolizing the disruptive and desolating aspect of change which man's presence has on the landscape. *Powerhouse,* and pictures like it, instruct the viewer in how to see nature for itself — not the nature of picturesque or sublime convention, but nature as the principle underlying all beings and things and any one being or thing. Man may destroy and change for the sake of progress but ultimately it is the essential pattern beneath the surface flux which controls our collective destinies and which Martin so forcefully manifests.

In recent shows held at the Latrobe Valley Arts Centre in Victoria and the Christine Abrahams Gallery in Melbourne, Martin exhibited a series of works in which the presence of industry was the dominating visual motif. In these large paintings the overall effect is very dramatic. The artist is no longer tied to notions of the technological sublime, but more to the imposition of industry onto the landscape, and how that imposition can create disturbingly haunting images of power and beauty. In *Loy Yang* (1990), blocks of colour are fused onto the picture surface in spare and emotive patterns not dissimilar to Hans Hofmann's works from the 1950s and 1960s. Hofmann's colour was perhaps more saturated but the combination of strict geometries with an often Baroque exuberance in the use of texture creates some stylistic affinity with Martin's recent work.

The artist's spatial configurations have undergone quite radical shifts. The combination of a markedly lateral organization of the industrial elements with the deep space of the natural elements creates a formal equivalent of the thematic debate present in the pictures. The clean sparseness of the buildings and associated structures cuts into the organic natural space, and the often harsh colours employed make for a sort of nervous anxiety, an intimation of the upsetting of the previously balanced relationship between man and nature. In *A.P.M. rain, steam and speed* (1990), Martin's palette is rich and vibrant. The contrast between the sharp geometries of the mill and the swirling forms of the sky is clear and deliberate. Again, the use of both a lateral and a deep spatial configuration creates visual and thematic tensions which are underscored by the dramatic unity of

MANDY MARTIN, Loy Yang, 1990, oil on linen, 180 x 396 cm, courtesy the artist

the disparate elements present in the work.

Martin's most recent work (here exemplified by *Pulp paper plant* [1990]), continues the theme of the struggle between man and nature. Nature is now less evident. Its presence is an implied one. In *Pulp paper plant* the interlocking diagonals of the mill intimate a flow, but not necessarily one related specifically to industry. Their strong lateral disposition suggests a life-force outside that manufactured by man. The cultural representations used by Martin (i.e. factories, mills) in these works are all linked by her concept of the key role of nature in opening up the potentialities of a concept. The dominating presence of man does not imply that the winner in the struggle is a *fait accompli*. Nature will always be with us and, for Martin, that presence is evinced through the metaphysical presence of the artist in the marks she makes on the canvas. The controlling power of the artist is always manifest. The human imagination creates art in a way very similar to the way it 'creates' nature. The artistic process becomes the best way of imagining nature.

Martin's art is not a celebration of industry, nor a celebration of nature. It is about her reactions to a landscape and its history, and the history of how we image landscape. The artistic imagination in the person of the artist is the tool with which her own philosophies can be expressed, and her controlling aesthetic couches those expressions in a powerfully beautiful and dramatic visual language.

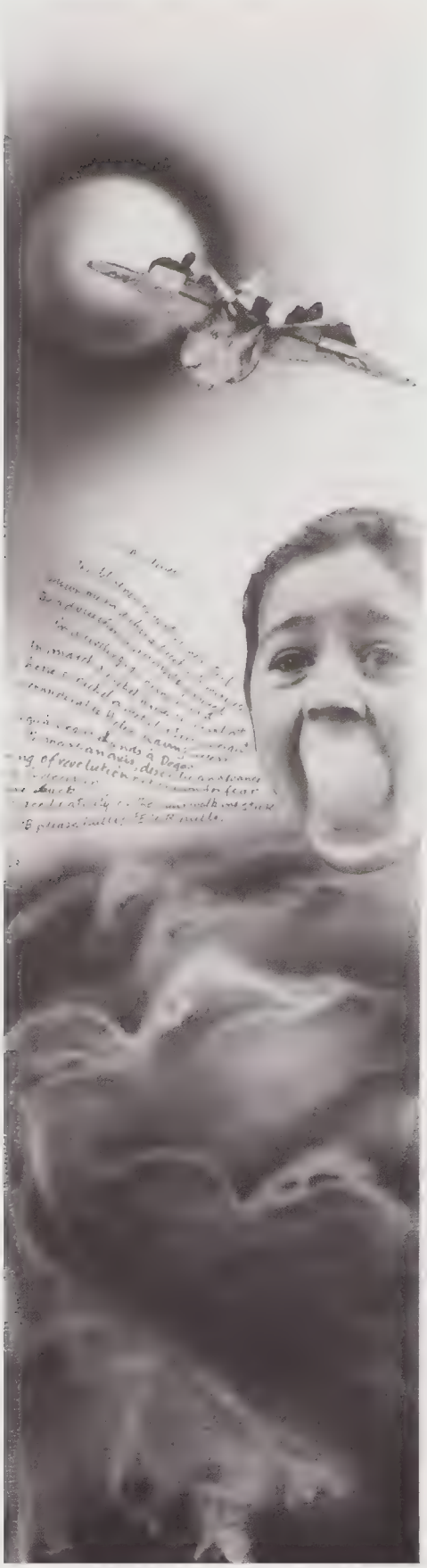
Mandy Martin's art reveals a dedication to the seriousness of the role that art plays in an essentially aspiritual world. The concerns which are made manifest in her paintings are universal concerns which affect all of us. Her manner of articulating her involvement with these issues in producing paintings whose impact is immediate and embracing, as well as being full of consummate aesthetic control, makes her message philosophically accessible and visually rewarding.

Peter Haynes is a writer and critic who lives in Canberra.

The Body of the Text

JAMES GLEESON'S POEM-DRAWINGS

Christopher Chapman



The figuring of the body is a major theme evident throughout the work of James Gleeson. In the group of 'poem-drawings' collectively titled *Time Retrieved* (1938–1978), the works refer to the body metaphorically, depict the body visually, and ultimately become emblematic of the very surface of the skin. Within the context of Gleeson's work, the poem-drawings stem from the artist's early experiments with the technique of frottage and from the incorporation of the written text into the visual framework. The poem-drawings that constitute *Time Retrieved* consist of the combination of the various media of charcoal drawing, watercolour and ink wash, rubbing (or frottage) of diverse textures, collage of black and white and coloured printed photographs, facsimiles of line-drawings and photocopies, and the poetic text, inscribed in pen and ink or 'constructed' from applied lettering. These poem-drawings were created between 1976 and 1978 (the poems actually written between 1938 and 1943). However Gleeson's experiments with the idea began much earlier.

JAMES GLEESON, Some lives, 1976–78, pencil, ink, pen and ink, collage on archival paper, 50 x 65 cm, courtesy David Jones Art Gallery, Sydney

Gleeson's earliest poem-drawings of 1938–39 already present the combination of text and image in a fully resolved way. An untitled poem-drawing that is understood to be the very first shows a dense and graphic landscape of forms, throughout which fragments of text are inscribed. This work, in the collection of the Australian National Gallery, establishes a framework in which the written word and the drawn image are both afforded the same status; together they create the visual image that is the formal composition of the work. From this earliest example of Gleeson's poem-drawing, the (anti) hierarchy of text and image is inaugurated: the exclusivity of the text as linguistic signifier is abolished, and the written text is equally a visual form — an abstract inscribed marking.

All of Gleeson's poems, including those originally conceived as a part of the early poem-drawings and those used much later, were written within a period of several years, from the late 1930s to early 1940s.[1]

Gleeson's poetry of that time presents to the reader visual images that are simultaneously precise in their physical referent, and yet extremely evocative and suggestive in the possibility of meanings they offer. This style of poetic writing is one often attributed to the French Symbolist poets, and Gleeson professes an admiration for Mallarmé and Rimbaud, along with James Joyce, W.H. Auden and Edith Sitwell. However Gleeson cites Ezra Pound and T.S. Eliot as being the greatest influences on his own writing.[2] Eliot's writing, in particular, can be seen not only as informing Gleeson's own poetry, but also acting as a metaphor for Gleeson's *visual* imagery.

In Eliot's poetry, a meaning is created through the building up of juxtaposed imagery. In 'The Love Song of J. Alfred Prufrock' (1910–11), for instance, a 'symbolic landscape' is created, where 'meaning emerges from the mutual interaction of images'.[3] That meaning is then further expanded through the use of literary references, in the case of 'Prufrock' to Hesiod, Dante and Shakespeare.[4]

This multiplicity of meaning created through recontextualization of imagery and referential connotations parallels the visual component of Gleeson's poem-drawings. The striking quality of the imagery is achieved by a combination of various artistic styles and borrowed images, so that the viewer is struck not only by the combination of images themselves, but also by the systems of signification in which they are entangled. An example of this is Gleeson's use of the technique of frottage in the later poem-drawings. Gleeson simultaneously institutes a homage to Max Ernst, refers to a whole range of surrealist practices, and sets up complexities of real and illusionary surface, texture and inscription.

Frottage is a technique by which an image is made on the paper by placing it onto a textured surface and making a rubbing. Its invention is attributed to the surrealist Max Ernst, who related in his *Histoire Naturelle* (1926) how, in 1925, while in a boarding house, he had made rubbings on

JAMES GLEESON, Untitled poem-drawing, 1938–39, pen and ink, pen and blue ink on paper, 18 x 13 cm, Australian National Gallery, Canberra

paper from the random patterns of the grain of the wooden floorboards. Ernst later made frottage images from other surfaces and objects, and the technique, through the play of chance in the outcome of the image, was adopted by the surrealists as a technique for gaining access to the subconscious. Gleeson's use of frottage also contains an element of chance in that there always exists a degree of risk in the actual outcome of the rubbing. This play of chance, which Gleeson acknowledges as a major element in his work,[5] allows the possibility of an unmediated and therefore doubly potent symbolism.

Gleeson's use of frottage dates from the same time as the creation of his first poem-drawings. A work in the Australian National Gallery collection dated *circa* 1946 shows Gleeson's use of frottage not only to imitate and delineate surface, but also to create space and depth. Forms are partly drawn and partly created by areas of frottage — areas which are read accordingly as either shallow texture or illusionistic receding depths. In another of these early frottage works, the form of the human body is a major component of the work. Clearly delineated are the legs, buttocks and back of a male nude, whose torso then metamorphoses into the abstract mass of drawn form and illusory textured space. This not only indicates the importance of the concept of the *body* to Gleeson's work, but suggests the eventual combination of body imagery and technique of frottage; where the body becomes not only inscribed by the markings of frottage, but formed by them in itself.

In the group of poem-drawings *Time Retrieved,*[6] the form that we recognize as that of the human body figures primarily in three ways. The first figuring of the body occurs as appropriated images of the human form we would associate with the fourteenth and fifteenth centuries. These images have the quality of fine line-drawings or etchings, depicting figures resembling philosophers or scientists. These appropriated images and the period in history they connote — the age of artistic and scientific 're-discovery' — refer to the *grand-recits* of Literature, Philosophy and Science.

In the second instance, the body is figured as a sensual object; and this notion of sensuality is one that is echoed in Gleeson's choice of artistic media and his application of these media. Not only are we presented with the (imagining of) texture of smooth naked skin, but also the feel of that skin pressed to other textures via collage, the sensual application of brushed ink or charcoal, and the softness of the paper on which these images are drawn. Finally, Gleeson presents us with the body inscribed. In this instance, the smoothness we associate with the naked body is covered by, and indeed *constituted* by, the markings of frottage. The surface of the body is not, however, read as heavily textured; rather the smooth surface of the skin, like that of the page, is seen to be *inscribed* with markings, like a tattoo.

In the work *Some lives,* above a mysterious and ambiguous landscape, a naked figure is seated on what appears to be a

JAMES GLEESON, Untitled frottage, *c.* 1956, pencil on paper, 25.2 x 20.2 cm, Australian National Gallery, Canberra

'cloud-form' permeated by streaks of light or lightning, obviously containing or conveying great energies. The body itself is a piece of collage — a figure cut from a monochromatic photographic reproduction, the surface of which Gleeson has covered with his frottage so that the surface of the figure's very skin appears to carry these markings. The cloud-form is also created with the technique of frottage, only this time giving the impression not of a solid object, but of an insubstantial and ethereal form animated by the anti-matter of pure energy and light. At the base of the image we read the same technique — frottage — as the sure firmness of the very earth we walk upon. The textured form simultaneously signifies the landscape and delineates the body; emphasizing via a formal link the interplay between landscape, abstract form, and the body that is central to Gleeson's work. This reciprocation of symbolism is emphasized when we see that the cloud-form on which the tattooed figure is seated appears to be constructed in the shape of a huge arm and hand: the landscape and its elements given human form; and the body constituted by the stuff of the universe.

The dichotomy of body and landscape implies a perception of the 'outside world' based upon what we know of ourselves, and indeed a parallel between these two notions. The body becomes a metaphor for the world. We witness, for instance, Paracelsus's dictum that 'Man is heaven and earth, and lower spheres, and the four elements, and whatever is within them, wherefore he is properly called by the name of microcosmos for he is the whole world . . .'[7] This is reiterated by Leonardo da Vinci who states: 'for just as man is composed of earth, water, air and fire, so is the body of the earth'.[8] The correlation of the body and of that which is around it, and the metaphoric importance of the body is clearly indicated in a statement from *Ratnasara*, an Indian Tantric text: 'He who realizes the truth of the body can then come to know the truth of the universe'.[9] In

JAMES GLEESON, Drill of central thunder notes: the city expects Christ, 1976–78, pencil, brush and ink, pen and ink, collage on archival paper, 70 x 51 cm, courtesy David Jones Art Gallery, Sydney

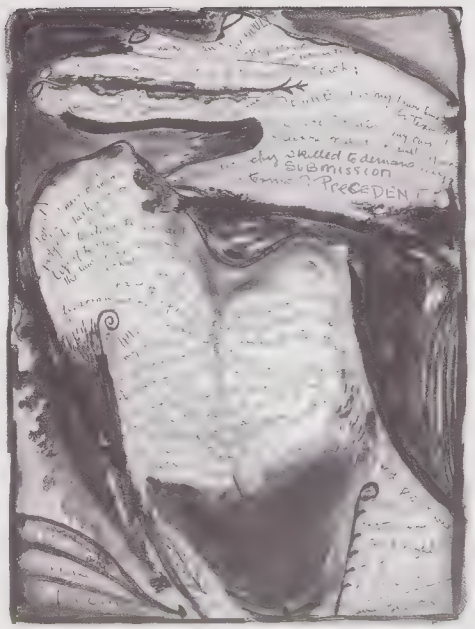
terms of the imagery in Gleeson's poem-drawings, this statement points to the figuring of the body as a landscape to be explored and investigated.

Gleeson's vast landscape forms also refer reciprocally to the intimate surface of the body and, indeed, to its own interiority. It can be ascertained, via Freud, that all symbolism is ultimately derivative of the body. The ego itself may be regarded as a mental projection of the surface of the body, as Freud states: 'The ego is first and foremost a bodily ego; it is not merely a surface entity, but is itself the projection of a surface'.[10] The bodily sensations from which the ego is derived are primarily those arising from the body's own surface. We find in these works an investigation of this bodily surface that is simultaneously allocated an exchange value of common experience (i.e. we all possess a body), and a charged libidinial capitalization that is activated according to singular individual experience.

Sensuality is initially explored via Gleeson's use of varied media and the graphic play of texture this involves. In viewing these works, we experience the different senses of the textural qualities of the varied media of fine powdery charcoal, wispy brushed ink, heavily textured frottage, the illusory softness of flesh or harshness of steel in collage, the sharp precision of text written in pen and ink, and the thick creaminess of the archival paper itself.

In the work *Heat,* the perceptual sense of bodily sensation is particularly acute. Gleeson creates a collaged form constructed from sections of the male body with that of machine parts. This creates in the viewer a particularly powerful recall of the sensation of warm flesh against hard cold steel. Historically alluding to Ernst's collages of biomorphic and mechanical parts (particularly *Un peu malade le cheval* of 1920), the collage in *Heat* produces a prodigious sense of tactility in Gleeson's contrasting of sections of supple musculature with smoothly honed machine parts.

In the upper section of the picture plane in *Drill of central thunder notes: The city*



JAMES GLEESON, Poem-drawing titled The Often Awake Monument, 1939, pen and ink, brush and ink wash on paper, 36.4 x 26.7 cm, Australian National Gallery, Canberra

expects Christ, Gleeson creates a clouded sky of gently brushed lines that recall the sensitivity implicit in Chinese ink painting. Over these wispy clouds Gleeson writes his text, forcing the written word to become a part of the visual image. The text functions not only linguistically, but is also visually representative of clouds, and essentially abstract as ink markings. The written text is also semiotically charged by this positioning — its configuration in the sky afforded divine significance. In the lower section of the image is a naked male figure (a monochromatic photographic reproduction), his back to us, his face buried in his arms as if asleep. The relatively large scale of this figure in comparison with the expansive sky above suggests that their linking is metaphorically induced, imbuing the swirling clouds with psychological significance.

The sensuality created by Gleeson in this image is one based on the play of surfaces. We are presented with the smooth naked skin of the figure, the supple musculature of the back and shoulders. The figure's buttocks are mainly concealed behind a collage of machinery, still affording, however, a glimpse of skin. The front of the figure rests entirely against a large form created by frottage, again a contrast of imagined textures. Because of the textured foreground area we assume to be the ground, the form on which the figure rests is immediately read as being solid; however it can also be perceived as an ethereal conglomerate of matter, like the outstretched hand/cloud in *Some lives.* This figure, with his arms raised and back exposed, presents his body as a surface to be imbued with a meaning. Like the blank page, the body desires the markings that are memory; the inscriptions that constitute knowledge.

Corporeal inscription, as Nietzsche theorizes, is at the origin of consciousness — it is via the essential act of marking the surface that memory is constituted. In these poem-drawings, the written text, for Gleeson, is a necessary adjunct to visual interpretation, as it becomes an integral component in the formal composition of the image. The frottage that constitutes the forms of the landscape doubles as the markings on the surface of the body. Literally, and symbolically, these bodily inscriptions are also the markings upon the paper itself — the inscribed body whose inscriptions constitute its very substantiality.

[1] James Gleeson, in a letter to the author, 8 March 1990.
[2] Ibid.
[3] David Daiches, 'T.S. Eliot', in M.H. Abrams (ed.), *The Norton Anthology of English Literature,* W.W. Norton Company, New York, 1979, p. 2257.
[4] Ibid.
[5] James Gleeson in 'James Gleeson/Imants Tillers', *Art & Text,* No. 8, 1982–83, p. 66.
[6] The poem-drawings *Time Retrieved* formed part of the exhibition 'The Painter Poet', David Jones Art Gallery, Sydney, February 1990.
[7] From Mark Kidel and Susan Rowe-Leete, 'Mapping the Body', *ZONE,* No. 5 (Fragments for a History of the Human Body, Part Three), 1989, p. 465.
[8] Ibid., p. 454.
[9] Ibid., p. 450.
[10] Sigmund Freud, 'The Ego and the Id' (1923) in *The Essentials of Psycho-Analysis,* Penguin, Middlesex, 1986, p. 451.

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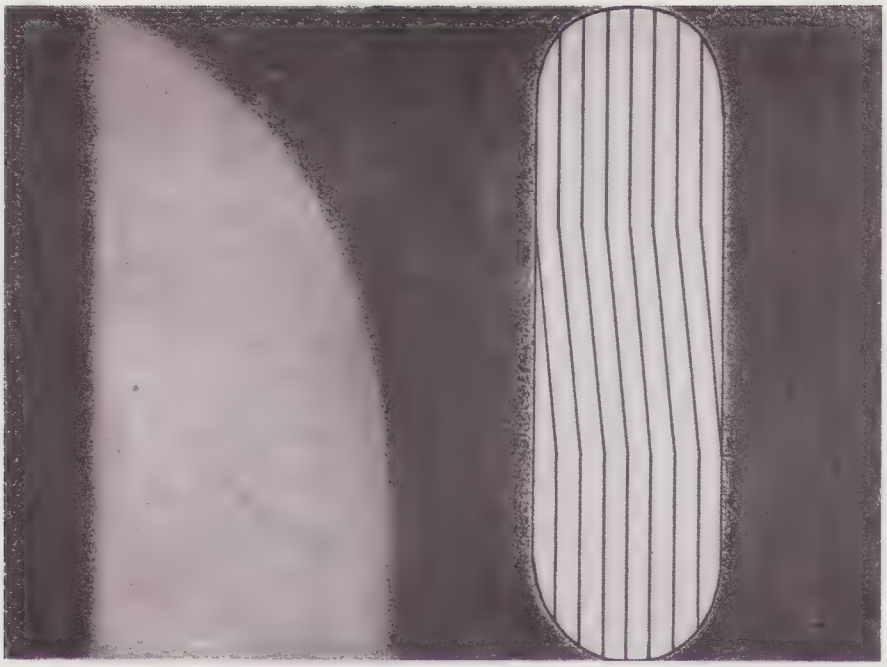


IAN FRIEND, From the land of the unspoken 1, 1989, pastel, gouache and ink on paper, 58 x 77 cm, courtesy Macquarie Galleries, Sydney

IAN FRIEND

Ted Gott

In early 1986 the walls of Melbourne's 70 Arden Street gallery were graced with woodcuts of refreshing strength, cohesion and elegance. This was the first Australian showing by Ian Friend, who had arrived in Melbourne in June 1985 to teach sculpture and printmaking at the Victorian College of the Arts. His 'emigration' (Friend never used the return section of his airline ticket) was at the behest of the British painter John Walker, then Dean of the VCA's School of Art. The two had first met in 1972 when, as a student, Friend had helped prime walls at Birmingham's Ikon Gallery, where Walker was executing a drawing installation.

Ian Friend was educated at Exeter College of Art, Birmingham College of Art and the Slade School of Fine Art. After graduating from the Slade in 1975, he worked for several years as a stonemason's assistant, as well as teaching sculpture, painting and art history part-time at the Portsmouth Polytechnic, the Chelsea School of Art, the City and Guilds of London and Southwark College, London. From 1978–1985 he was also employed as Assistant Curator of Prints at the Tate Gallery.

Ian Friend's first Australian woodcuts combined both his sculptural and printmaking interests beautifully. Sawn cross-sections of tree trunks were inked and printed directly onto the paper, with only minimal designs occasionally incised across the block's surface; while the contours of each tree section provided rhythmic plays of a wholeness and perfection only to be found in nature. These uncompromisingly direct tree-prints furnished a means for Ian Friend to explore his reactions to the Australian landscape and natural environment, and his already aroused concerns for its future.

The issue of an English artist confronting the environmental and social contradictions of Australia was crystallized for Ian Friend by his repeated trips to Tasmania. His first visit to the island, organized by Ian McLean of the School of Art, Tasmanian State Institute of Technology, Launceston, has been followed by seven more over the past three years. A stay at Mt Arthur with fellow

IAN FRIEND, From the Republic of Conscience 1, 1988, watercolour, 152 x 204 cm, courtesy Christine Abrahams Gallery, Melbourne

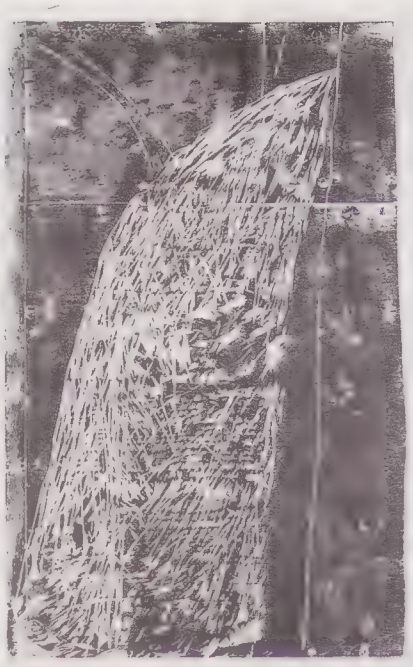
artist Anton Hassell led to the 'Anton's Road' series of charcoal drawings and mammoth woodcuts. In these, Friend's exhilaration at climbing a curving mountain path in the Tasmanian wilderness is channelled into more formal concerns.

The discipline of his abstractions now enabled him to work beyond Fred Williams's classic encapsulations of the Australian landscape, and find his own visual metaphors for its impact. Other large woodcuts from 1986–87, depicting Aboriginal eucalypt bark burial huts from Maria Island (and also resembling classic English sheaves of wheat), pondered darker aspects of Tasmania's past.

Since his arrival in Australia, Ian Friend has also consistently explored the use of watercolour to create major artistic statements. Watercolour's role as a prime graphic medium was central to his training in English art schools. However, in Melbourne he has been concerned to challenge the conventional nature and format of watercolour. His monumentally conceived watercolours have a solidity of form usually associated with oil painting, and are blatant in their divorce from the 'album-leaf' intimacy of traditional works in the medium.

From the Republic of Conscience III (National Gallery of Victoria collection) was initially commenced in early 1988, set aside, and then completed in January 1989. Friend's working methods easily facilitate this growth of involvement with the work. The first outlines of the design were sketched in on a heavy sheet of broadly toothed watercolour paper (Arches 640 gsm) which had been thoroughly saturated with water. Loosely brushed watercolour washes were allowed to dribble and bleed over this wet base. Once dried, the paper was sponged over again and a further layer of watercolour brushed on. The artist repeated this process, alternating between working 'wet on wet' and 'wet on dry', to build up a richness of colour that is yet luminous and transparent. The deep tooth of the paper, holding pigments in different strata, contributes to the work's shimmering surface, which evokes the flow of rainwater over desert rocks.

This is not coincidental. Many of these watercolours reflect Friend's experi-



IAN FRIEND, Tara 1 (Anton's Road), 1986, woodcut on paper, 167.5 x 111.7 cm, Tasmanian State Institute of Technology, Launceston

ences in Kakadu and, specifically, his fascination with a majestic rockface at Koongarra.

> This particular rockface has no traces of paintings but displays an historical layering of staining built up by successive seasonal changes . . . An important aspect of Kakadu, as far as my work is concerned, is the sense of how the geological history asserts itself — the age of the escarpment and the continuing effects of sub-tropical climate.[1]

The 'Republic of Conscience' prints grew out of a twelve-week residency Ian Friend spent at the Tasmanian State Institute of Technology in Launceston, during August–October 1988. Looking for a way to expand from the monumental sized woodcuts and watercolours he was then producing, he turned to etching as a means of reactivating experimentation and risk in his drawing. Etching allowed him to play around with the scale of things again in a manageable form. This was important, as Friend's first prints produced during his residency were six enormous linocuts, joined together as two triptychs, which, impressive as they were, did not allow for spontaneous and swift exploration of either imagery or technique.

Etching did furnish that liberation and, after the linocuts, Ian Friend concentrated on this medium for the remainder of his Tasmanian stay. Altogether he produced 31 etchings in this period, all printed in editions of only 3–5 impressions. Frequently working on both sides of the etching plate, he experimented freely with both acid and burin. Burnishing and selective cleanwiping are integral to the finish of certain prints in the series, while others glow with the sensuous sheen of meticulous drypoint, or emerge as if lichen-covered from layers of foul-biting. On a number of etchings Friend drew into the ground while the plate was actually in the acid bath, creating evocative stratifications. This emphasis on the unique surface of the etching plate was central to Ian Friend's decision to limit these exquisite prints to such tiny editions.

Ian Friend's art draws frequently on Aboriginal artefacts for its energy and grace. Earlier woodcuts referred back to bark burial huts and Sepik River throwing spears. Burial posts and Aboriginal shields from the National Gallery of Victoria's collection have figured prominently in his watercolours and pastels. However Friend remains concerned to distance his art from its inspirational source out of respect for the primacy of the tribal culture involved. Now a permanent resident of Australia, Ian Friend will continue to inform our world through his uniquely English perspective.

[1] Ian Friend, 'Notes as Artist in Residence', Tasmanian State Institute of Technology, Launceston, Tasmania, August 1988.

Ted Gott is Associate Curator of The Robert Holmes à Court Collection.

AIDA TOMESCU

Peter Timms

A gallery full of Aida Tomescu's dark, violent and confrontational paintings is, at first, a daunting experience. The paintings, much more than her works on paper, appear haphazard and structureless, flying off in all directions. There is bright, seductive colour but, more and more over the last few years, that colour is being concealed behind thick layers of grey and black. Sometimes the blacks cover almost the whole canvas in a huge square so that the colour can peep out only around the edges, almost as if the painting had been cancelled out, censored. Almost, but not quite, because the blacks and greys are not 'grey' in the sense of being lifeless or negative. They are, on the contrary, rich with incident: torn, overlaid, textured and full of depth.

So the effect is of a bright, colourful, incident-packed painting having been overlaid by something darker, richer, more 'difficult'. The eye initially goes to the bright patches where a luscious yellow swirls through red or a bold white slash cuts across a field of blue. This is action painting, pure and simple. Eventually, however, one has to come to terms with the vast mass of darkness which is the heart of the painting and, for this, time and concentration are

AIDA TOMESCU, Semn 1, 1990, etching, 89 x 59 cm, courtesy Coventry, Sydney. Photograph by Paul Green

AIDA TOMESCU, M'me Y, 1987, mixed media on canvas, 122 x 152 cm, courtesy Coventry, Sydney. Photograph by Fenn Hinchcliffe

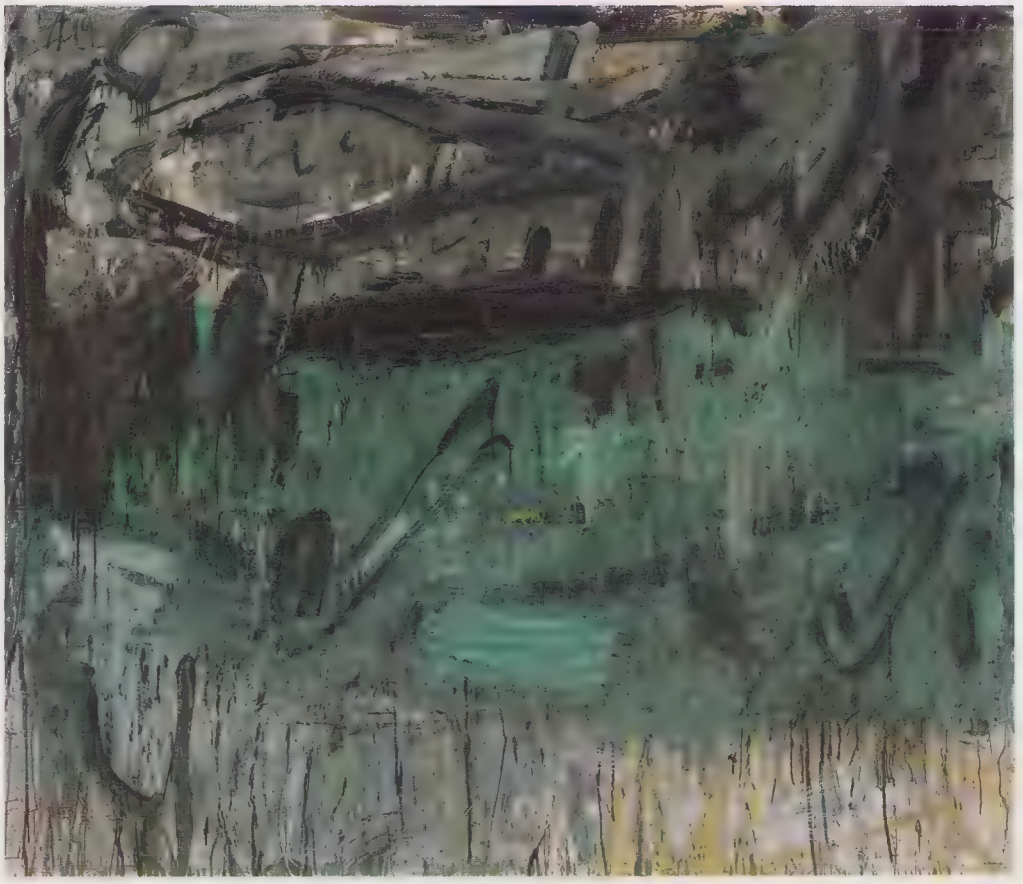
required. Only then does the architecture of the work start to reveal itself, bringing a realization of how tightly structured these paintings really are.

The structure grows with the making of the picture and is integral to it. Tomescu talks of visiting a Vincent van Gogh exhibition in New York and being struck by the fact that Van Gogh did compositional sketches of paintings after the painting had been completed: working out a composition which had evolved naturally. All Tomescu's compositions are self-contained; there is no continuation beyond the edges of the canvas. She does not, as Jackson Pollock did, cut and stretch sections out of larger canvases. That, for her, would be 'dishonest', too easy a solution. Painting is a kind of battle. 'I don't make concessions by doing things which just please me. The paintings must not fully resolve themselves. They must not be decorative. If a work was decorative, I wouldn't be able to let it survive.'

The combination of control and abandonment, of lightness and darkness, of delicacy and brutality, all welded together in what at times seems an extremely tenuous and uncomfortable unity, gives these paintings an electric intensity.

Aida Tomescu arrived in Australia from Romania in 1980 with her then husband, artist Victor Selu. She had studied at the Institute of Fine Arts in Bucharest and subsequently worked in her own studio for two years. Her work then was basically realistic, but the figurative elements had begun to disappear long before she left Romania. Some vestiges of figuration remain in her paintings even today, but are transformed into what she calls 'signs', or abstract shapes. She sees no difference between so-called abstract and figurative art, since both deal with the same problems: relationships of colour and form, the reconciliation of surface and depth and the manipulation of paint quality. This attitude is exemplified in her admiration of artists as diverse as Paul Klee, Henri Matisse, Georges Rouault, Willem de Kooning and Pablo Picasso.

De Kooning and Rouault are understandable influences but less so Klee and Matisse who, with their lightness of



AIDA TOMESCU, Semn 5, 1990, mixed media on canvas, 183 x 213 cm, courtesy Coventry, Sydney. Photograph by Paul Green

touch, decorativeness and playfulness, seem far from Tomescu's brooding depths. Then, one realizes that it is the architecture of their work she responds to: the way the compositional forces of a Klee painting, for example, all pushing in one direction, are contained by a single counterposed shape without which the whole picture would fall apart. In other words, she sees in others' work what she will find useful for her own, the foundations on which her works may be constructed. The tendency away from colour in her own work reinforces this interest in structure.

The works Tomescu exhibited in the first few years following her arrival in Australia made extensive use of collage. Hers was not, however, the cubist approach to collage which introduces elements of the real world into the invented space of the painting but, rather, part of her search for pictorial unity between the shapes, or 'signs', and the material textures. (It also permitted the surface texture to be manipulated without the need for an excess of paint, an important consideration in the days when her work did not sell and money was scarce.)

Collage has lately disappeared altogether from her work. The same unity is now achieved without the introduction of foreign textures and materials, through a concentration on the sign itself. Since texture no longer dominates, depth can be manipulated and the viewer is able to penetrate beyond the surface. While visual clues in the real world, interrelationships of shapes and volumes, textures and movements, may be the starting points of compositions, the works grow from there, creating their own problems. 'The only reason for working', she says, 'is to invent images.' The process of painting is, therefore, partly unconscious (allowing accidents to happen) and partly conscious. It is, as she says, a battle, but not a battle *against* the painting, not a simple act of aggression, but a process of joining the painting in battle and fighting alongside it. And the battle can only continue so long as the outcome remains perpetually unresolved.

Peter Timms is a Melbourne-based writer and critic.

BRUNO LETI, Ground, 1988, charcoal and wash, 39 x 55 cm, collection of the artist

BRUNO LETI

Bernard Hoffert

Bruno Leti's approach to image making is extremely personal. Its fundamental basis derives from his emotional response to a scene and constitutes a search for a visual equivalent to the feelings experienced. Although there is a high level of abstraction evident in the mediation of experience into its pictorial counterpart, the generating perception is never totally obscured.

The process is a highly intuitive one, dependent on sensitivity to the subtlety and range of his own emotions and how they register their impression upon his personality. But these intuitions are also dependent on Leti's understanding of the traditions from which his work stems. They are filtered through the conventions of Western art and reflected in the aesthetic expectations that have shaped its path. To this extent the work has an historic consciousness. But this is not related to style or motif, it is more the recounting of the range of expressive qualities that have accrued over centuries.

In Leti's work, certain devices are employed to achieve certain emotive effects. Thus his history is selective, choosing from various periods, styles and media that give him the language to communicate his responses. Almost always, these are formal devices: the quality of colour harmony in thirteenth-century fresco, the controlled order of a Renaissance composition with its precise mathematical structure, the chiselled surface of a mediaeval limewood carving. These act as the inspiration to achieve an effect, not by reproduction, but through recognition of the types of emotive associations these images have produced.

Despite having lived in Australia since the age of nine, there is much in Leti's art that can be related to his European origins: the concern with historic sources; an environment focus that is inner suburban; attention to deciduous

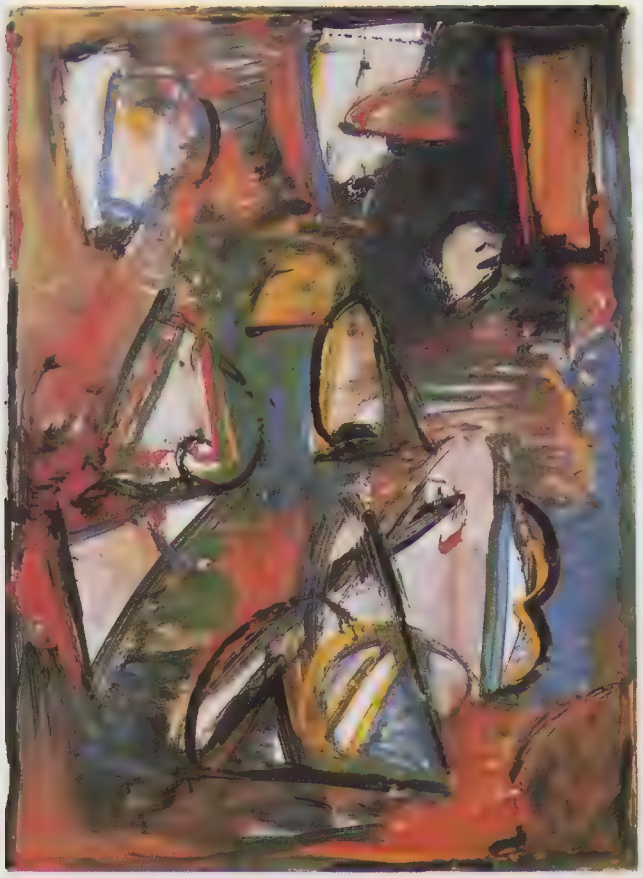
nature, artificial in the Australian context, rather than native shrubbery; and perhaps most of all, a tenacious grasp on the formal aesthetic qualities that non-European modernism has often flaunted. His art deals with the Australian environment, but not the landscape. It is an urban art, but it does not employ the figure. It uses constructed locations, but does not raise social issues. It utilizes emotive factors, but aims at aesthetic harmony. Its outcome searches for beauty rather than personal statement.

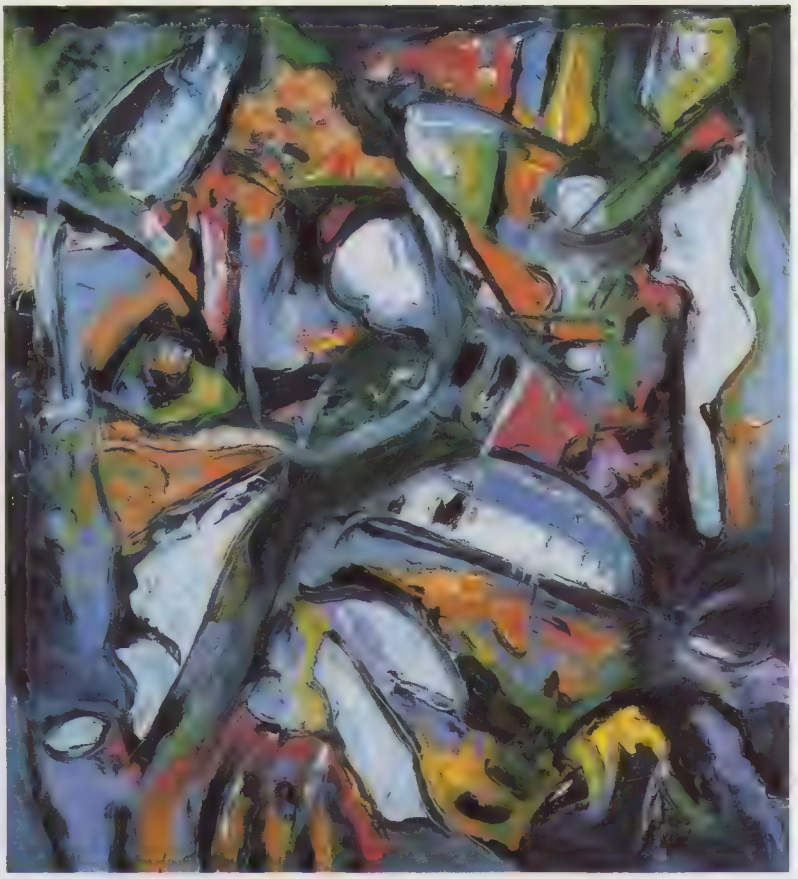
The subjects Leti chooses are not heroic, but it is a concern with the heroic quality of traditional beauty that gives his work strength. He responds to simple things: houses, gardens, streetscapes, the shapes of roofs, doors and windows, the shadows on a jutting pavement, imbuing them with a sense of formal design. The two major themes that his painting have explored are the urban landscape, to 1984, and, to the present, the city garden.

The urban images are a direct reaction to his way of life. The buildings, roofs and chimneys seen from his studio window, the nearby streets, the shadows and cracks of the pavement near his door and the various other everyday perceptions are abstracted and explored for their expressive and formal worth. The images are best understood in the context of Leti's perceptions. The houses and roofs become shapes, weathered, angled, moving shapes evocative of emotions, but seen within, in associations of a faded fresco or a cracked and peeling altar. The subject is urban, but its content is Leti and his perception. He paints what it means to him.

This amalgam of impression and understanding is what the image is about, but it is its unification within a harmonious whole that makes it ultimately successful. Leti controls the shapes, subdues the colours and balances the tones until all the variables of the medium he employs — colour, tone, texture and

BRUNO LETI, Emblems of our time, 1987, etching and aquatint, 49 x 40 cm, Print Council of Australia Collection





above left
BRUNO LETI, Pinnacle shadow, 1989, acrylic on paper, 52 x 38 cm, collection of the artist

above right
BRUNO LETI, White figure, 1990, oil on canvas, 122 x 112 cm, collection of the artist

shape — are harmonized into a delicately expressive composition, an aesthetic balance that is both appealing and satisfying, while still reflective of the emotive qualities that shaped the initial perception.

The more recent garden theme is largely inspired by the cultivated landscape, parks, gardens, artificial lakes and the richness of flora that abounds within them. These works capture both image and response in substantially abstract terms, sacrificing detail to interpretation through pigment. Colour, tone and the energy of their application define a scene of both beauty and expressive style that offers a rich and often exciting vision. These subjects do not fall within the normal conventions of an Australian landscape art that explores the features and fantasies of the bush. Rather, it is a reaction to the urban landscape through man-made gardens. In this way the artificiality and variability of the city world is emphasized, as *Sterling bloom* shows — gardens with a European lushness and richness of colour captured in the middle of a city environment.

Leti's painting is easy to enjoy because of its formal qualities, but understanding its imagery is very much dependent on recognizing the process involved in its evolution. The key is how the imagery comes about. The initial work in a cycle is invariably a vigorous, emotive reaction to an image, charged with spontaneity

and enthusiasm. Such works are marked by gesture, uneven texture, strong colour, tonal contrast and a strong emphasis on the medium. The ability of paint to evoke feeling is dominant. As the cycle evolves, effects of medium are refined, the vigour is harmonized and the colours balanced. Textures become more even, tones more specific and the subjects increasingly blend into the overall sense of composition.

The impact of initial and final images in a cycle differ considerably. Initially works are gestured, emotive and energetic; in the final forms they are balanced, controlled and harmonized. Both are successful, both have their charm, but there is an additional dimension to the latter works. The variety of rich experience available when the dramatic effects of feeling are controlled adds to these images and it is possible to recognize the fleeting expressive factors that are subsumed within the experience of beauty.

Leti's printmaking activities closely align themselves with his paintings; indeed they are integrally related, for they explore similar structural and formal ends within the same thematic contexts. But the prints also go beyond the paintings, exploring personally expressive factors that surface only in more resolved and stylized forms in the painting.

Two definitive streams of prints emerge; those that re-interpret the motifs and character of his paintings, if in a more emotive way; and those that innovate, providing the first vigorous statement of a new direction. The first group is marked by clarity and definition, where specific placement and sharp structure give a clear resolution of shapes consistent with what is a more amorphous and delicate imagery in the painted format. These works offer a different interpretation of the subject from that presented in paint, generally through a more exacting and less subtle

BRUNO LETI, Ridge, 1990, oil on canvas, 120 x 90 cm, collection of the artist

image. The delicacy of Leti's gentle colour harmonies is undermined by the more evocative drama of tone, as in the etchings *Space toys* (1988), and *Emblem of our time* (1987). Thus the sharpness and tonal contrast even in those prints contemporary with the paintings adds an expressive contribution outside the painted *œuvre.*

But it is the second stream that is most striking. Motif and style that surface years later in painted form become evident in his prints. For example, etchings from 1972 are characterized by strong gestural sweeps in an almost calligraphic flow of abstract line that invites strong emotion. In freedom of style and openness of feeling the paintings do not achieve anything that is comparable until 1983.

A particularly important sequence of prints is the five large silkscreens. These add a new dimension to the emotional repertoire of Leti's work. For the first time in this art a sense of joy appears, not just fulfilment, or a related response to aesthetic achievement, but a joy that is there beyond the formal harmony of the works. This is a personal dimension flowing on more directly, without attempts to balance and formalize, than has occurred before; *Merry-go-round* (1988) is a bright, even frivolous example, rich with child-like enthusiasm.

Bruno Leti explores his intuitions in his work. Their qualities flow over the surface like a tide of paint, leaving in its wake the marks of feeling; the splashes, sweeps and gestures of a hand searching for an equivalent in visual form to the states of mind, the depths of emotions that his environment means to him. But these are almost subservient to an overriding conception, the communication of the beauty that Leti finds in everything.

Bernard Hoffert is a Senior Lecturer in the School of Art and Design, Monash University, Caulfield Campus, Melbourne.

An influx of new faces and the return of established collectors helped the artmarket to a cautious resurgence during the winter of 1990. TERRY INGRAM reports that despite hard times, new interest was evident at auctions held in Sydney and Melbourne.

Life returned to Australian salerooms in the four painting sales held in Melbourne and Sydney between 24 July and 14 August 1990. The sale of a watercolour painting of a graveyard was one of many signs that a resurrection was taking place in the art market, which appeared to be on its death bed earlier in the year.

The watercolour, by an unknown artist, and depicting the grave of Thomas Wall and Charles Niblett (two members of the 1850 expedition to Cape York) on Albany Island, made only $1,700. However, it at least found a buyer. In the economic gloom, paintings had tended to be either wanted by everybody, or unwanted at any price.

The watercolour was offered at Sotheby's sale in Sydney on 14 August. This was the last of four sales made up of around 2,250 pictures. More than two thirds of these were sold under the hammer, and perhaps another one sixth in post sale negotiations.

Many explanations were forthcoming for the market's about-turn. The collectors, it was said, were back in the market, taking advantage of the departure of the investors. Many new faces appeared in the salerooms, suggesting an influx of bargain hunters with limited previous art market experience. In Melbourne, where Joel's held a 1,287 lot sale on 31 July and 1 August, and Christie's a 234 lot sale on 30 July, buyers were said to be taking their savings out of building societies and other savings institutions and putting them into art. The collapse of the Pyramid Building Society had made traditional financial repositories for savings suspect.

When the sharemarket crashed in October 1987, disaffection with financial investments was reflected in a rush of money into the art market, which boomed despite the big corporate collections overhanging it. The principal of these were the Connell collection in 1987 and the Farrow Collection in 1990.

Buyers were also encouraged by the seriousness with which the auction houses were going about their business. Estimates were adjusted realistically to a changed market, and there was a feeling abroad that works were not being put up unless they were genuinely for sale.

The flurry of buying took place despite a reduction in corporate spending. Joseph Brown conceded that his corporate clients were quieter than usual but appeared to have as many bids as ever, presumably from private collectors. (Mr Brown represents many of the major corporate buyers.)

The warm response to Sotheby's 327 lot offering on 14 August was put down in part to the fact that neither of the multinational auction houses had held an art auction in Sydney since Christie's dismal sale of September 1989. The result of James R Lawson's 346 lot sale on 24 July also suggested a groundswell of new interest in Sydney. Few of many new buyers at the Lawson's sale were known to the art trade. They set the pace at each sale with the art trade initially sitting on the sidelines. Dealers seemed to take a lead from these buyers, for only at the last of the four sales did spending reach notable levels.

The news from the galleries had not been encouraging with Artmet and Bonython-Meadmore closing their doors in Sydney. Other closures were mooted, and some galleries, particularly on the exhibiting circuit, reported to be in difficulties and carrying heavy overheads incurred during the boom. Artmet pic-

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1. ABRAM LOUIS BUVELOT, At Lilydale, 1870, oil on canvas, 77 x 100 cm, Christie's, Melbourne **2. FRANCES VIDA LAHEY, Regatta Day (Hobart), *c.* 1923–24,** oil on canvas on board, 30 x 35.5 cm, Sotheby's, Sydney **3. MARGARET PRESTON, Still life with gum blossoms in a blue and white vase, 1938,** 121 x 90 cm, Sotheby's, Sydney

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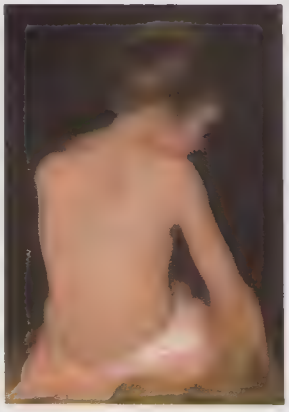

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4. WILLIAM CHARLES PIGUENIT, Sydney from the North Shore, 1880, oil on canvas, 70 x 120 cm, Christie's, Melbourne **5. JANET CUMBRAE-STEWART, Portrait of a Young Girl (Weary),** pastel, 36 x 26 cm, Sotheby's, Sydney **6. ARTHUR BOYD, The wood gatherers, 1951–2,** oil on board, 83 x 122 cm, Sotheby's, Sydney

tures were appearing in the saleroom and Sotheby's sale was laced with works acquired by Donald Cornes at top prices during boomtimes. These had their values sharply cut down to size in the bidding.

However, proprietors of the dealers and galleries may be gaining confidence too soon. The bargain hunting auction buyers have still to be converted into trade clients. In hard times, the "wholesale" nature of auctions which theoretically enable buyers to cut out the middle man (dealer), have added appeal.

Institutional interest accounted for a little of the buoyancy. The most expensive painting in Christie's sale in Melbourne on 30 August went to the Art Gallery of NSW for $385,000. This was a large oil by Louis Buvelot called *At Lilydale*, sought after because the gallery lacked a notable Buvelot. Almost simultaneously, the Tasmanian Museum and Art Gallery was disclosed as the buyer of the John Glover work, *The River Derwent and Hobart Town,* which sold at Christie's South Kensington in May for the equivalent of $290,000.

The results of both Christie's and Sotheby's auctions owed a lot to one Sydney buyer — Dr John Buttsworth, a psychiatrist who describes himself as an art consultant. From Christie's, his principal purchases were *Sydney from the North Shore* by Piguenit for $198,000, the same subject in watercolour by S.T. Gill for $132,000, and *Roses in a glass vase* by Arthur Streeton for $39,600. From Sotheby's, Dr Buttsworth purchased Margaret Preston's *Still life with gum blossoms in a blue and white vase* for $150,000, Penleigh Boyd's *Sydney harbour* for $80,000 and Cossington Smith's *Pool, late afternoon* for $34,000. Dr Buttsworth's client or clients have helped sustain the art market during the recession at the top of the range, but other buyers, whose identity remains elusive, were also evident. At Sotheby's, one such buyer gave $140,000 for Arthur Boyd's *The wood gatherers,* 1951–52 and $70,000 for Streeton's *A hot road, Olinda.*

A number of trends could be gleaned from the market in the winter of 1990. Flowers were blooming again, albeit not as lavishly as in 1988–89. Both major works by Margaret Preston sold at Sotheby's — *Australian coral flowers* for $140,000 to dealer Martin Browne. Dr Buttsworth, however, had previously paid $374,000 for a companion to the Margaret Preston he acquired for $150,000 at the sale.

Women artists were keenly sought. Apart from the Prestons, Sotheby's sold a Vida Lahey, *Regatta Day (Hobart)* for $10,000, easily an auction record for the artist. The work of Grace Cossington Smith, Janet Cumbrae-Stewart and Frances Hodgkins, among others, was keenly contested.

Buyers continued to show an open mind to overseas art. At Joel's, an oil by Christopher Wood, *The three headed man, Lunar Park Ballet,* sold for $22,000 and at Lawson's on 24 July, *The Surrey commercial dock, London,* by R. Norman Anderson made $6,000 against a top estimate of $1,400. In June, Mr James Fairfax took delivery of *The villa Loredan, near Paesse with elegant couples out walking,* by the 18th century Venetian painter Guardi — bought through Colnaghi's for $6.2 million.

The colonial market began to move again after being upstaged by the moderns, while unconventional subject matter found supporters. So it was that at Lawson's, James Fraser Scott's *The concert master of Halle Orchestra* made $2,000 and J.S. Watkins (Freudian) *Circe* sold for $3,000. And at Sotheby's, commission bidder number 629 made off with the gravestone.

Terry Ingram is saleroom correspondent for the *Australian Financial Review.*

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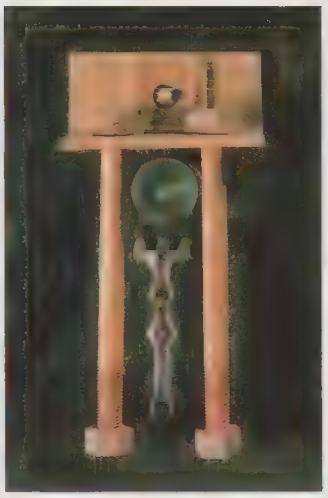

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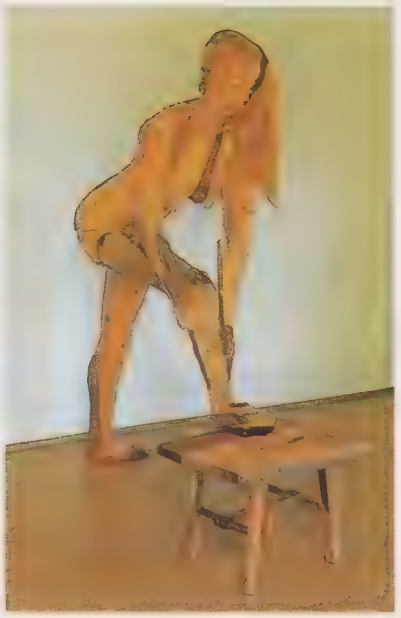

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1. ELISABETH MORGAN, Searles Road, Tamban, encaustic on board, 90 x 121 cm, Cintra Galleries, Brisbane **2. POLLY MacCALLUM, Medea in Colchis, 1990,** mixed media, 42 x 28 cm, Coventry, Sydney **3. GÜNTHER KOPIETZ, Getting ready, 1989,** various woods, 163 x 132 x 50 cm, Realities, Melbourne **4. LESLIE OLIVER, installation view, 'Careful toys', 1990,** sculptures, wall pieces and floor piece in mixed media, Access Art Gallery, Sydney **5. GAY HAWKES, Lagoon Bay, 1989,** shipwreck, whalebone and horizontal scrub, 123 x 67 cm from 'Take a seat?', The Blaxland Gallery, Melbourne

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1. CHARLES BLACKMAN, Dangerous liaisons, etching, 39 x 47.5 cm, Irving Galleries, Sydney **2. PETER FERGUSON, Procession, 1990,** oil on linen, 122 x 182 cm, Coventry, Sydney **3. GEOFF TODD, Thursday, 1988,** charcoal and pastel on paper, 61 x 91 cm, Chapman Gallery, Canberra **4. MARGARET PRESTON, Wheelflower, 1929,** woodcut, hand coloured, 44.2 x 44.1 cm, Josef Lebovic Gallery, Sydney **5. NANCY BORLASE, Amy, 1989,** oil on canvas, 40 x 30 cm, Woolloomooloo Gallery, Sydney

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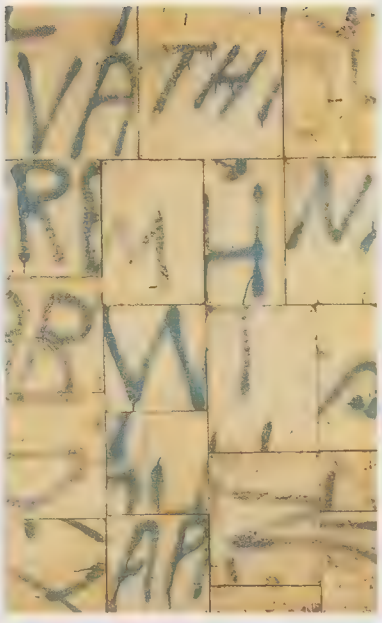

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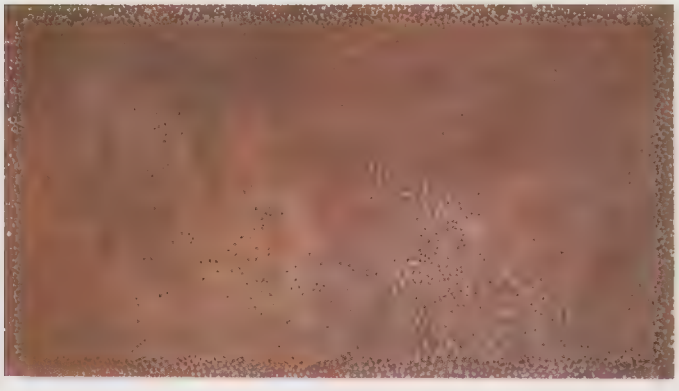

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1. SIMON BLAU, Connection, 1989, oil on canvas, 91.5 x 121.9 cm, Mori Gallery, Sydney **2. FRANCO PAISIO, Levitation 1, 1990,** acrylic, oilstick, graphite on canvas, 170 x 210 cm, BMG Fine Art Gallery, Sydney **3. ROSALIE GASCOIGNE, Legend, 1988,** sawn painted hardboard, 118 x 75 cm, Ivan Dougherty Gallery, Sydney **4. EMILY KAME KNGWARREYE, Untitled, 1990,** acrylic on linen, 130 x 240 cm, Utopia Art Sydney **5. ROBERT KINDER, 'Iin said there w...', 1987,** charcoal, paint and conte on wood, 302 x 338 cm, Milburn + Arté, Brisbane

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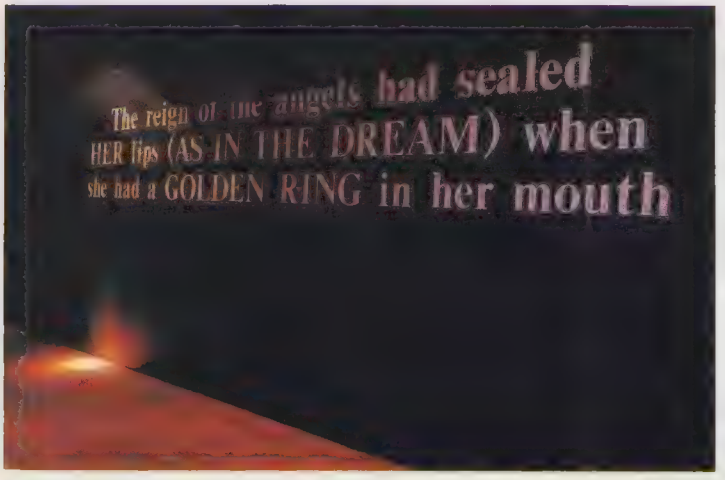

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1. GIUSEPPE RANERI, Man with heart, 1987, ceramic, 161 cm ht, Realities, Melbourne **2. WARREN BRENINGER, The history of childhood, 1988,** mixed media on C type paper, 76 x 138 cm, Charles Nodrum Gallery, Melbourne **3. FIONA MacDONALD, installation view, 'Cyclopedia', 1990,** Elizabeth Bay House, Sydney, courtesy Mori Gallery, Sydney **4. JEN BUTLER, Sky 1, 1990,** painted perspex, 92 x 250 x 8 cm, Canberra School of Art Gallery, Canberra Institute of the Arts, Canberra **5. BRAD BUCKLEY, The reign of the angels had sealed HER lips (AS IN THE DREAM) when she had a GOLDEN RING in her mouth, 1990,** metal frame with gyprock, LP gas flame, text, candles, paint, sound, 160 cu. m overall, Artspace, Sydney

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1. PAUL SELWOOD, River goddess, 1990, painted steel, 216 x 120 x 80 cm, Watters Gallery, Sydney **2. SUSIE BOOTJA BOOTJA, Kurtal, south-west of Balgo, 1990,** 120 x 85 cm, Deutscher Brunswick Street, Melbourne **3. LYN MOORE, Earth Series, No. 4, 1989–90,** sandstone and ironbark, 3.9 x 1.8 m, Heide Park and Art Gallery, Melbourne **4. STEVEN CAMPBELL, The bridges, 1989,** oil on canvas, 211 x 282 cm, Rex Irwin Art Dealer, Sydney **5. ANNETTE BEZOR, Entanglement landscape — Inversion, 1989,** acrylic and oil on linen, 220 x 295 cm, Roslyn Oxley9 Gallery, Sydney

AUSTRALIAN GALLERIES
MELBOURNE

Red Wasteland, Mt Isa *Watercolour, 99×147 cm*

JOHN BORRACK

Melbourne *35 and 41 Derby Street, PO Box 1183, Collingwood, Victoria 3066 Facsimile (03) 419 7769 Telephone (03) 417 4303*
Sydney *15 Roylston Street, PO Box 282, Paddington, New South Wales 2021 Facsimile (02) 360 2361 Telephone (02) 360 5177*

AUSTRALIAN TAPESTRIES

PATRICK HERON
Sydney: November 15: 1989
58cm x 76cm
Gouache on paper
Collection Art Gallery of New South Wales

The Workshop is currently weaving a tapestry based on this gouache, painted in Australia last year by the distinguished British artist Patrick Heron. It marks the beginning of a number of associations with overseas artists that the Workshop is planning for the future.

VICTORIAN TAPESTRY WORKSHOP

260 Park Street, South Melbourne, Victoria 3205, Australia. Phone (03) 699 7885 (03) 699 1494 Fax: (03) 696 3151
Director: Sue Walker.

A Victorian Government Economic Strategy initiative sponsored through the Ministry for the Arts

ROY CHURCHER

3–20 December 1990

SELF PORTRAIT FOR SMOKING 1984 ink on paper 37 x 27 cm

CHRISTINE ABRAHAMS GALLERY

27 Gipps Street
Richmond Victoria 3121 Australia
Telephone (03) 428 6099
Tuesday — Friday 10.30 — 5 pm;
Saturday 11 — 4 pm

Gordon Fitchett

Salmon Chanted Evening *mixed media*

Peter Booth
David Dridan
Brian Dunlop
John Earl
Gordon Fitchett
Tom Gleghorn
Anne Graham
Robert Grieve
Basil Hadley
Peter Hickey
Frank Hinder
Norman Lindsay
Scott McDougall
Diana Mogensen
Robert Klippel
Antonio Muratore
Vic O'Connor
Leon Pericles
Clifton Pugh
David Rankin
Brian Seidel
Max Sherlock
David Voigt
Leslie van der Sluys
Neil Taylor
Milan Todd
Claudine Top
Brett Whiteley
James Willebrant
Madeleine Winch

DEMPSTERS

181 Canterbury Road, Canterbury. Victoria 3126. Telephone: (03) 830 4464

ROBERT HIGHFIELD

"The Riddle" 90 x 120 cm acrylic on canvas

17 February – 3 March 1991

Eaglehawke Galleries.

Purveyors of Fine Art.

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Gallery hours: Tuesday through Sunday 11.00 – 6.00

Exhibitions • Competitions • Prizewinners
Art Auctions • Gallery Acquisitions
Books Received • Classified Advertising

EXHIBITIONS

This information is printed as supplied by both public and private galleries. Responsibility is not accepted by the editor for errors and changes. Conditions for acceptance and listings and fees chargeable for typesetting may be obtained by writing to the editorial manager. Unless otherwise indicated exhibitions are of paintings.

QUEENSLAND

ADRIAN SLINGER GALLERIES
1st Floor, 230 Edward Street, BRISBANE 4000 Tel. (07) 221 7938
Changing exhibitions of modern and contemporary Australian art.
Monday to Friday: 9 – 5

ARDROSSEN GALLERY
1st Floor, Ardrossan Hall, Cnr Brookes and Gregory Terrace, BOWEN HILLS 4006 Tel. (07) 252 3077
Changing exhibitions by Australian artists. Contemporary and traditional paintings, drawings. Australian wildlife art and sculptures.
Tuesday to Friday: 10.30 – 5.30
Saturday and Sunday: 1 – 5

BRISBANE CITY HALL ART GALLERY AND MUSEUM
City Hall, King George Square, BRISBANE 4000 Tel. (07) 225 4355
A varied programme of exhibitions drawn from the permanent collection of fine art and historical items and touring exhibitions from Australia and overseas. Also presenting exhibitions in municipal libraries throughout Brisbane.
Daily 10 – 5
Closed public holidays

CINTRA GALLERIES
40 Park Road, MILTON 4064
Tel. (07) 369 1322
Regular exhibitions by Australian artists.
Monday to Saturday: 9 – 5

IPSWICH CITY COUNCIL REGIONAL GALLERY
Cnr Nicholas and Limestone Streets, IPSWICH 4305 Tel. (07) 280 9246
Visiting exhibitions and selections from the Permanent Collection.
Tuesday to Friday: 10 – 4
Saturday and Sunday: 2 – 5

CREATIVE 92 GALLERY
92 Margaret Street, TOOWOOMBA 4350
Tel. (076) 32 8779
Wednesday to Saturday: 10 – 5
Sunday: 11 – 4.30
Monday and Tuesday: By appointment

GALERIE BAGUETTE
150 Racecourse Road, ASCOT 4007
Tel. (07) 268 6168
A contemporary gallery sharing the space with a restaurant making the art very accessible to the public.
Monday to Friday: 9 – 6 Saturday: 2 – 5

GLADSTONE ART GALLERY AND MUSEUM
Cnr Goondoon and Bramston Streets, P.O. Box 29. GLADSTONE 4680
Tel. (079) 72 2022
The Public Gallery is a community service of the Gladstone City Council. Exhibitions change monthly and include the work of local artists and craftspersons.
Monday to Wednesday, Friday: 10 – 5
Thursday: 10 – 8 Saturday: 10 – noon

GOLD COAST CITY ART GALLERY
135 Bundall Road, SURFERS PARADISE 4217 Tel. (075) 319 578
8 September to 7 October: Arthur Wicks – Transformer: Fields of Change
Tuesday to Friday: 10–5
Saturday, Sunday: 1–5

GRAHAME GALLERIES
1 Fernberg Road, MILTON 4064
Tel. (07) 369 3288
Works of art of paper.
Monday to Friday: 11–5
Saturday, Sunday: 11–3

THE HOISSER ART GALLERIES
800-804 Zillmere Road, ASPLEY 4034
Tel. (07) 263 5800, 263 1800 (a.h.)
Continually changing mixed and oneman exhibitions of works by Queensland and interstate artists. Picture framer.
Monday to Saturday: 9 – 5

IPSWICH CITY COUNCIL REGIONAL GALLERY
Cnr Nicholas & Limestone Streets, IPSWICH 4305 Tel. (07) 280 9246
Visiting exhibitions and selections from the Permanent Collection.
Tuesday to Friday: 10 – 4
Saturday and Sunday: 2 – 5

KELSO GALLERY
32 Peter Street, Kelso, TOWNSVILLE 4815 Tel. (077) 74 0588
Paintings and ceramics by Queensland artist Richard Lane. Ceramics by Jeni Lane.
Open daily

LINTON GALLERY
421 Ruthven Street, TOOWOOMBA 4350
Tel. (076) 32 9390
Regularly changing exhibitions of fine paintings, quality pottery and crafts.
Monday to Friday: 9 – 5
Thursday: 9 – 9
Saturday: 9 – 12

METRO ARTS
109 Edward Street, BRISBANE 4001
Tel. (07) 221 1527
Three galleries with constantly changing exhibitions of contemporary and traditional works of art and fine craft.
Monday to Saturday: 11 – 5.30

PARK ROAD GALLERY
33 Park Road, MILTON 4064
Tel. (07) 368 2627
Changing exhibitions of traditional and contemporary fine art by Australian artists. In-house framing.
Monday to Friday: 10 – 5
Saturday and Sunday: 11 – 5

PERC TUCKER REGIONAL GALLERY
Flinders Mall, TOWNSVILLE 4810
Tel. (077) 722 560
Tuesday, Wednesday, Thursday, Saturday: 10 – 5
Friday: 2 – 9 Sunday: 10 – 1

PHILIP BACON GALLERIES
2 Arthur Street, NEW FARM 4005
Tel. (07) 358 3993
Regular exhibitions by leading Australian artists plus a large collection of nineteenth-century and early modern paintings and drawings.
Tuesday to Saturday: 10 – 5

QUEENSLAND ART GALLERY
Queensland Cultural Centre, South Bank, SOUTH BRISBANE 4101 Tel. (07) 840 7303
21 January: Vincent Brown Exhibition
7 December to 23 January: Andrew Arnaoutopoulas Exhibition
23 January to 10 March: The Distance – an installation by Martin Boscott
9 February to 25 April: Harold Parker exhibition – sculpture
16 February to 6 May: Twenty Contemporary Australian Photographers
Monday to Sunday: 10 – 5
Wednesday: 10 – 8

ROCKHAMPTON ART GALLERY
Victoria Parade, ROCKHAMPTON 4700
Tel. (079) 311 248
The Permanent Collection includes paintings, prints and ceramics by Australian artists. Temporary loan exhibitions change monthly.
Monday to Friday: 10 – 4
Wednesday: 7 – 8.30 Sunday: 2 – 4

SCHUBERT ART GALLERY
2797 Gold Coast Highway, BROADBEACH 4218 Tel. (075) 38 2121
Featuring selected paintings by Queensland and interstate artists.
34 Orchid Avenue, SURFERS PARADISE 4217 Tel. (075) 38 9599
Paintings by leading Australian artists.
Daily: 10 – 5.30
Monday to Sunday: 10 – 6

THE MONTVILLE ART GALLERY
The Village Green, MONTVILLE, 4560
Tel. (074) 42 9309
Continually varying display of more than 300 selected paintings by Queensland and national artists of repute and promise.
Daily: 10 – 5

TOOWOOMBA ART GALLERY
City Hall, Ruthven Street, TOOWOOMBA 4350 Tel. (076) 31 6652
City collection and visiting exhibitions changing every month. Gould Collection on permanent display.
Monday, Wednesday and Friday: 11 – 3
Saturday: 12 – 3

VERLIE JUST TOWN GALLERY AND JAPAN ROOM
6th Floor, Macarthur Chambers, Edward/Queen Streets, BRISBANE 4000
Tel. (07) 229 1981
Forty prizewinning Australian artists showing in Brisbane exclusively at this gallery: Original 17-20th Century Japanese printmakers.
Monday to Friday: 10–6
Sunday: 11–4

The Watchers and the Rewards 1990 acrylic on hardboard 85 x 117 cm

Photograph by Tim Greig

JOHN KRZYWOKULSKI

MARCH 1991

REFLECTIONS GALLERY
125 Maling Road, Canterbury. Victoria. 3126.
Tel. (03) 836 0589 Mon – Sat 10–5 pm

VICTOR MACE FINE ART GALLERY
35 McDougall Street, MILTON 4064
Tel. (07) 369 9305
Exhibitions by major Australian artists and tribal art.
Saturday to Wednesday: 11 – 5

YOUNG MASTERS GALLERY
Ground Floor, 344 Queen Street, BRISBANE 4000 Tel. (07) 229 5154
Additional leading artists sought after. Specially designed new gallery opened in double previous ground floor space.
Monday to Friday: 10 – 6

NEW SOUTH WALES

ACCESS GALLERY
115-121 Mullens Street (Corner Goodsir Street), BALMAIN 2039
Tel. (02) 818 3598 Fax: (02) 555 1418
Contemporary Australian painting, sculpture. Exhibitions changing every three weeks.
To 2 December: Ingrid Haydon, 'Central Australia' – paintings, works on paper; Gaye Evans, 'The Dressing Room' – sculpture
5 to 16 December: Stephen Struczewski, 'Cascades' – paintings, works on paper
17 to 23 December: 5th Birthday/$500 Exhibition – one work from each artist; one week only; no previews; doors open 6 pm sharp 17 December
2 to 20 January: Mary-Jane Griggs – paintings, works on paper; Annette Chapman – paintings
23 January to 10 February: Leslie Oliver – sculpture; Deborah Young – paintings, works on paper
13 February to 3 March: Annabel Nowlan
6 to 24 March: Gus Cohen – paintings, works on paper; Patrick Cusack – paintings, works on paper
27 March to 14 April: Ken Gilroy – paintings, works on paper
Wednesday to Sunday: 11 – 6
or by arrangement

ALBURY REGIONAL ART CENTRE
546 Dean Street (P.O. Box 664), ALBURY 2640 Tel. (060) 23 8187
Regional art gallery featuring painting, photography and touring exhibitions changing monthly. Drysdale Collection, music concert series, education programme.
8 December: Art in the Park – gala day involving painting competition, craft demonstrations, entertainment
To 9 December: CVA Summer Exhibition – CS Uni students' work
10 January to 28 January: Art of Anne Graham – 'English Series' of paintings
28 January to 28 February: Raising the Furies – paintings by young Melbourne artists
28 January to 27 February: Debra Gardiner – sculpture
7 March to 15 April: Out of the North – ceramics
Daily: 10.30 – 5

ANNA ART STUDIO & GALLERY
Unit 5, 4 Birriga Road, BELLEVUE HILL 2023 Tel. (02) 365 3532
Permanent Collection of traditional art. Australian and European paintings, drawings, sculptures. Selected works by Anna Vertes.
Daily by appointment

ARTARMON GALLERIES
479 Pacific Highway, ARTARMON 2064
Tel. (02) 427 0322
Large collection of Australian art, early and contemporary paintings and drawings.
Monday to Friday: 10 – 5 Saturday: 11 – 4

ART GALLERY OF NEW SOUTH WALES
Art Gallery Road, SYDNEY 2000
Tel. (02) 225 1700
Monday to Saturday: 10 – 5
Sunday: noon – 5

AUSTRALIAN GALLERIES
15 Roylston Street, PADDINGTON 2021
Tel. (02) 360 5177
To 8 December: Jeffrey Smart – paintings
January: closed
18 February to 9 March: Peter Powditch – paintings
18 March to 13 April: John Perceval – paintings and pastels
Monday to Saturday: 10 – 6

AUSTRALIAN NAIVE GALLERIES
26 Queen Street, WOOLLAHRA 2025
Tel. (02) 327 6196
Specializing in naive and modern primitive paintings. Exhibitions change every four weeks. Also a collector's room and imported works.
Tuesday to Saturday: 11 – 6

BARRY STERN EXHIBITING GALLERY
12 Mary Place, PADDINGTON 2021
Tel. (02) 332 1875
Changing exhibitions of Australian artists occurring every three weeks.
1 December to 22 December: Peter Tulley – creative imagery
26 January to 13 February: Mixed artists nude studies – paintings
16 February to 6 March: Deborah Cooper – drawings and paintings
9 March to 27 March: Kate Durham – mirrors, dolls, lamps and furniture
Tuesday to Saturday: 11.30 – 5.30

BATHURST REGIONAL ART GALLERY
70-78 Keppel Street, BATHURST 2795
Tel: (063) 31 6066
Selections from the permanent collections of Australian art, sculpture, ceramics and Lloyd Rees Collection and visiting exhibitions.
Monday to Friday: 10 – 4
Saturday: 11 – 3
Sunday and public holidays: 1 – 4
Closed Christmas Day, Boxing Day, New Years Day, Good Friday

BETH HAMILTON GALLERIES
Northbridge Plaza, Sailors Bay Road, NORTHBRIDGE 2063 Tel. (02) 958 7366
Works on paper. Original prints from Japan and America. Australian low edition prints, watercolours, drawings, pottery.
Monday to Friday: 9.30 – 5.30
Thurs: 9.30 – 9 Saturday: 9.30 – 3.30

BETH MAYNE STUDIO SHOP
Cnr Palmer and Burton Streets, DARLINGHURST 2010
Tel. (02) 360 6264
Presenting collectors' times of early Australian paintings and works by contemporary artists.
Tuesday to Saturday: 11 – 5

BLAXLAND GALLERY
6th Floor, Grace Bros City Store, 436 George Street, SYDNEY 2000
Tel. (02) 238 9390, 9389
6 to 30 December: Blake Prize for Religious Art – prestigious award held annually since 1949
7 January to 10 February: Ausglass Exhibition – leading glass makers, held in conjunction with The Australian Association of Glass Artists
14 February to 17 March: African Art – fine quality collectors pieces, curated in association with consultant Art Mayer and The James Willis Gallery, San Francisco
Monday to Friday: 10 – 5 Thursday: 10 – 7
Saturday: 10 – 3 Sunday: 10 – 4
Closed public holidays

BLOOMFIELD GALLERIES
118 Sutherland Street, PADDINGTON 2021 Tel. (02) 326 2122
Contemporary Australian paintings, drawings, prints and sculpture; works by Norman Lindsay.
22 December: Bloomfield Galleries closing
12 March: Bloomfield Galleries opening
Galleries closed January and February

Brisbane City Hall Art Gallery and Museum

King George Square
A varied program of exhibitions is presented in the museum which also houses the Brisbane City Council's fine art and historical collections.
Open every day 10 am to 5 pm except public holidays. Admission free. Enquiries (07) 225 4355.

Brisbane City

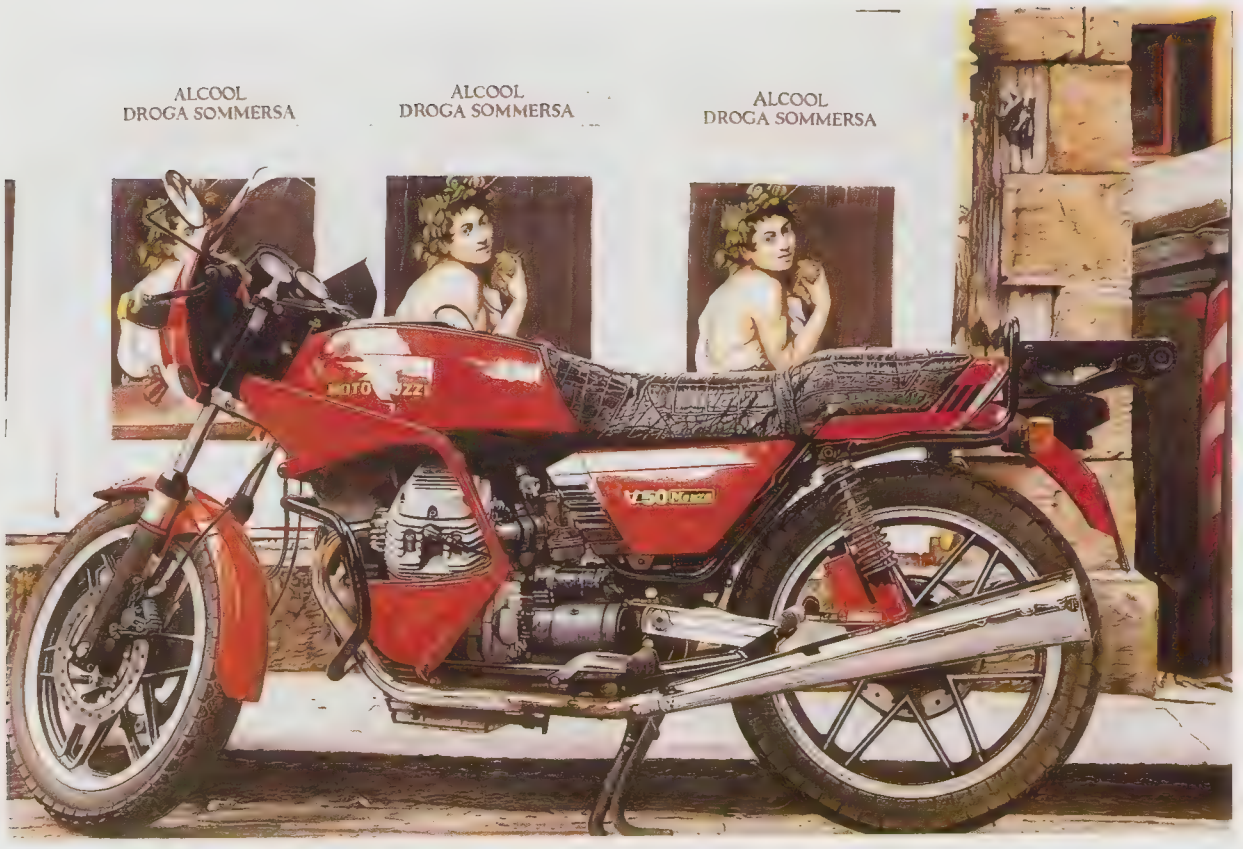
ROCKHAMPTON CITY ART GALLERY

The Permanent Collection of the Gallery includes paintings, prints and ceramics by prominent Australian artists.
A substantial number of works were produced from 1970 onwards although some do pre-date this time.
Temporary loan exhibitions are rotated monthly. The Rockhampton Chamber Music Society performs on the second Sunday of each month.

Gallery hours: Monday to Friday 10 am to 4 pm
Wednesday night 7 pm to 8.30 pm
Sunday 2 pm to 4 pm

Free Admission
Director: Dianne Heenan Enquiries: (079) 311 248
Located in Victoria Parade

ASHLEY JONES



MOTO GUZZI WITH CARAVAGGIO
49 x 72cm

COLOUR PENCIL AND
WATERCOLOUR ON PAPER

Gunyulgup Galleries present a wide range of Western Australian art and design of quality and individuality. In a unique bush setting situated 3kms south of Yallingup the galleries exhibit furniture and artefacts crafted from South West timbers complemented by paintings, prints, ceramics, glass and jewellery.

GUNYULGUP GALLERIES
Furniture & Fine Art

CAVES ROAD, YALLINGUP 6282 WESTERN AUSTRALIA TEL: (097) 55 2177 FAX: (097) 55 2258 OPEN 7 DAYS 10 - 5

DIRECTOR LAURIE NESBIT

Tuesday to Saturday, 11 – 6
Mornings by appointment

BOWRAL ART GALLERY
389 Bong Bong Street, BOWRAL 2576
Tel. (048) 61 3214
Continuous exhibitions of contemporary Australian art: sculpture, glass, ceramics and wood
Monday to Friday: 9 – 5.30
Saturday 9 – 4 Sunday: 10 – 4

BRIDGE STREET GALLERY
20 Bridge Street, SYDNEY 2000
Tel. (02) 27 9723
Exhibiting paintings by contemporary Australian artists. Extensive selection of original prints. Consulting to Private and Corporate Collections.
Monday to Friday: 10.30 – 5.30

CAMPBELLTOWN CITY ART GALLERY
Cnr Camden and Appin Roads, CAMPBELLTOWN 2560
Tel. (046) 28 0066
Wednesday to Friday: 10 – 4
Saturday, Sunday: 12 – 4

C.H.F. GALLERY
3 Hayes Road, ROSEBERY 2018
Tel. (02) 317 5578
Antiquarian prints from 17th, 18th and 19th century. Botanical, architectural, historical and decorative subjects in Charles Hewitt frames.
Wednesday to Saturday: 11–5
or by appointment

CHRISTOPHER DAY GALLERY
76a Paddington Street, PADDINGTON 2021 Tel. (02) 326 1952, 32 0577
Changing exhibitions of quality traditional 19th and 20th-century Australian and European oil and watercolour paintings.
Monday to Saturday: 11 – 6
Sunday: by appointment

COUNTRY ROSE GALLERY
39 George Street, SINGLETON 2330
Tel. (065) 72 3807
Fine art, Gemstones, bronze, pottery. Displays and exhibitions continually changing in historic Hunter Valley.

COVENTRY GALLERY
56 Sutherland Street, PADDINGTON 2021 Tel. (02) 331 4338
Contemporary works of art by prominent Australian and international artists. New exhibitions every three weeks.
Tuesday to Saturday: 11 – 5
or by appointment

DENNIS BAKER STUDIO GALLERY
37 Woy Woy Road, KARIONG 2251
Tel. (043) 40 1386
Continuous exhibition of Australian contemporary paintings. Original prints 1700s to 1930. Located just off expressway after Gosford interchange.
Thursday, Friday and Sunday: 10 – 6
Or by appointment

DUBBO REGIONAL ART GALLERY
165 Darling Street, DUBBO 2830
Tel. (068) 814 342
Changing exhibitions every four to six weeks. Also featuring the Gallery Bookshop selling cards, books and local artefacts.
14 December to 28 January: Out of the North;Eye Level
1 February to 3 March: A Koori Perspective
8 March to 14 April: Transformers
Monday to Friday: 11–4.30
Saturday and Sunday: 10–noon, 1–4
Closed Tuesday

EAGLEHAWKE GALLERIES
174 St John's Road, GLEBE 2037
Tel. (02) 552 2744 Fax (02) 552 2036
International and Australian artists represented. Changing exhibitions.
Tuesday through Sunday: 11–6
and by appointment

EDDIE GLASTRA GALLERY PTY LTD
44 Gurner Street, PADDINGTON 2021
Tel. (02) 331 6477 Fax. (02) 331 7322
Continuous changing exhibitions of contemporary artists.
Tuesday to Saturday: 11 – 5.30

GALERIE ANNE GREGORY
110 Trafalgar Street, ANNANDALE 2038
Tel. (02) 552 1699, Fax (02) 522 1689
Specializing in European works on paper.
By appointment

GALERIE LA MEURIANNE
1st Floor, 329 Sydney Road, BALGOWLAH 2093 Tel. (02)907 9665
Changing exhibitions each month of works by North Shore, Hunter Valley and North Coast artists.
Daily: 10.30 – 5.30 Closed Wednesday and Sunday

GALLERY ART
124 Jersey Road, WOOLLAHRA 2025
Tel. (02)327 2390
Exhibiting paintings by contemporary Australian artists. Extensive selection of original prints. Consulting to private and corporate collections.
Tuesday to Saturday: 11 – 5

GALLERY SIX
6 Bungan Street, MONA VALE 2103
Tel. (02) 99 1039
Contemporary art by Australian painters plus many 'investment' paintings. Wide range of pottery, glass and handmade jewellery.
Monday to Friday: 10 – 5.30
Saturday: 10 – 3

GALLERY 460
460 Avoca Drive, Green Point, GOSFORD 2251 Tel. (043) 69 2111
Changing exhibitions by Australian contemporary artists. Fine arts dealer in 19th and 20th-century paintings. 8 ha Sculpture Park.
Daily 10 – 5

GARRY ANDERSON GALLERY
102 Burton Street, DARLINGHURST 2010 Tel. (02) 331 1524
Changing exhibitions of contemporary and overseas artists.
Tuesday to Saturday: 12 – 6

HARRINGTON STREET GALLERY
17 Meagher Street, CHIPPENDALE 2008
Tel. (02) 699 7378
Artists' co-operative established 1973. A new exhibition is mounted every 3 weeks throughout the year from February to December.
Tuesday to Sunday: 10–4

HOGARTH GALLERIES
ABORIGINAL ART CENTRE
Walker Lane, PADDINGTON 2021
Tel. (02) 360 6836
Changing exhibitions of Aboriginal, contemporary and avant-garde Australian and international art every three weeks.
Tuesday to Saturday: 11 – 5.30

HOLDSWORTH GALLERIES
86 Holdsworth Street, WOOLLAHRA 2025 Tel. (02) 32 1364,
Fax. (02) 363 1364
Changing exhibitions every three weeks by well known Australian artists.
Monday to Saturday: 10 – 5 Sunday: 12 – 5

HOLLAND FINE ART
46–48 Cross Street (Ocean Ave end), DOUBLE BAY 2028 Tel. (02) 327 2605
Continuous exhibitions of Australian and international paintings and sculpture specialising in post-impressionism.
Thursday to Saturday: 11 – 5
Monday: By appointment

IRVING GALLERIES
1 Hargrave Street, PADDINGTON 2021
Tel. (02) 360 5566
Charles Blackman's series of gouaches and watercolours represent the extension of a recent development based on several months of work at his studio in Cairns.
To 21 December: Charles Blackman – paintings
January: Summer Collection
February: To be advised
March: To be advised

VICTOR MACE
Fine Art Gallery
35 McDougall St., Milton, Qld. 4064
Gallery hours: Saturday to Wednesday 11 a.m. – 5 p.m.
Telephone (07) 369 9305

AUSTRALIAN ABORIGINAL ART
Superb collection of high quality Aboriginal bark paintings, carvings and antique artefacts for sale. We supply the Australian National Gallery, Canberra, and museums throughout the world.
7 Walker Lane,
Paddington 2021
Tel: (02) 357 6839
Level 1, Argyle Centre,
18 Argyle Street, The Rocks. 2000
Tel: (02) 27 1380
Level 1, Clocktower Square,
35 Harrington Street
The Rocks. 2000
Tel: (02) 27 7130
ABORIGINAL ART CENTRE

Bevan Hayward Lizard and Rock Art Features
Linoprint 40 x 30 cm

BEVAN HAYWARD

(Pooaraar)

Paintings and Prints

First Prizewinner
of the inaugural
Mitchelton National Print Exhibition
1990

Noel Counihan Sunset Dance 1968 Serigraph 50 x 74 cm

Master Printmakers

13th January to 3rd February
1991

Kensington Gallery

39 Kensington Road Norwood South Australia 5067 Telephone Adelaide (08) 332 5752

Directors · Barbara Russell · Susan Sideris

Gallery Hours Tuesday to Friday 10 am to 5 pm Saturday and Sunday 2 to 5 pm

Tuesday to Saturday: 11 – 6

IVAN DOUGHERTY GALLERY
Cnr Selwyn Street & Albion Avenue, PADDINGTON 2021 Tel. (02) 339 9526
A major educational resource of the College of Fine Arts UNSW providing a continuous exhibition programme of contemporary and twentieth-century art.
Monday to Friday: 10 – 5 Saturday: 1 – 5
Closed public holidays

JOSEF LEBOVIC GALLERY
34 Paddington Street, PADDINGTON 2021 Tel. (02) 332 1840
Australian prints and photographs colonial to 1960; prints by selected contemporary artists Bruce Goold, Cressida Campbell and Adam Rish
Monday to Friday: 1 – 6 Saturday: 11 – 5

KEN DONE GALLERY
21 Nurses Walk, THE ROCKS 2000 Tel. (02) 272 737
Paintings, drawings, posters and limited edition prints by Ken Done
Monday to Friday: 10 – 6
Saturday and Sunday: 10 – 5

KENTHURST GALLERIES
5 Nelson Street, KENTHURST 2156
Tel. (02) 654 2258
Changing exhibitions of leading Australian artists. Director Eddi Jennings.
Wednesday to Sunday: 10 – 5

LISMORE REGIONAL ART GALLERY
131 Molesworth Street, LISMORE 2480
Tel. (066) 21 1536
Changing exhibitions monthly.
Wednesday to Saturday: 10 – 4

MACQUARIE GALLERIES
204 Clarence Street, SYDNEY 2000
Tel. (02) 264 9787 Fax. (02) 264 6557
Tuesday to Friday: 10 – 6
Monday by appointment

MAITLAND CITY ART GALLERY
Brough House, Church Street, MAITLAND 2320
Tel. (049) 33 6725/33 1657
Permanent collection and new exhibitions monthly. Admission free.
Thursday and Friday: 1 – 4
Saturday: 1.30 – 5 Sunday: 12.30 – 5
Or by appointment

MARK JULIAN GALLERY
1st Floor, 23 Glebe Point Road, GLEBE (near Broadway) Tel. (02) 552 3661
Changing exhibitions of contemporary works every 3 weeks.
Tuesday to Saturday: 11–6
Sunday: 12–5

MARK WIDDUP'S COOKS HILL GALLERIES
67 Bull Street, Cook's Hill, NEWCASTLE 2300 Tel. (049) 26 3899
To 23 December: Rodney Bathgate, Tony White, Greg Daly – pastels, jewellery, ceramics
February: Greg Hansell, Cameron Bannerman.
Mon, Fri, Sat: 11 – 6 Sun: 2 – 6

THE MOORE PARK GALLERY
17 Thurlow Street, REDFERN 2016
Tel. (02) 698 8555
Large oils by Ken Done. Viewing by appointment.
Monday to Saturday: 10 – 4
Closed public holidays

MORI GALLERY
56 Catherine Street, LEICHHARDT 2040
Tel. (02) 560 4704
Tuesday to Saturday: 11 – 6

MOSMAN GALLERY
122 Avenue Road, MOSMAN 2088
Tel. (02) 960 1124
A select collection of paintings and original prints from Australia's top artists.
Tuesday to Saturday: 10 – 5

NEW ENGLAND REGIONAL ART MUSEUM
Kentucky Street, ARMIDALE 2350
Tel. (067) 72 5255
The home for the Armidale City, Chandler Coventry and Howard Hinton Collections.
Monday to Saturday: 10 – 5 Sunday: 1 – 5

ORANGE REGIONAL GALLERY
Civic Square, Byng Street (P.O. Box 35), ORANGE 2800 Tel. (063) 61 5136, Fax. (063) 61 3304
A changing programme of international, national and regional exhibitions. A specialist collection of ceramics, costume and jewellery.
To December 30: Ros Auld Ceramics 1975–1990 – survey
Tuesday to Saturday: 11 – 5
Sunday and public holidays: 2 – 5

PAINTERS GALLERY
1st Floor, 137 Pyrmont Street, PYRMONT 2009 Tel. (02) 660 5111
Exhibitions by gallery artists including: Ena Joyce, Sue de Berenger, Deborah Beck, Geoffrey Odgers, Elizabeth Cummings, Andrew Christophides, Chris Wyatt, Mark Rosengrenn
Tuesday to Friday: 10 – 5 Saturday: 11 – 5

PARKER GALLERIES
3 Cambridge St, SYDNEY 2000
Tel. (02) 247 9979
Continuous exhibition of traditional oil and watercolour paintings by leading

CONSULTANT SINCE 1973 TO PUBLIC, PRIVATE AND CORPORATE COLLECTIONS

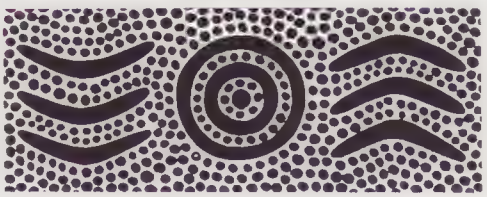
THE VERLIE JUST . . .
TOWN GALLERY . . .
AND JAPAN ROOM
6th Floor, Macarthur Chambers,
Edward/Queen Streets,
BRISBANE. AUSTRALIA.
TEL. (07) 229 1981, Mon–Fri 10–6 Sun 11–4

In Brisbane, exclusive to this Gallery:–

CASSAB
JOHN RIGBY
IRENE AMOS
ANNE LORD
MORIARTY
ANNE GRAHAM
VITA ENDELMANIS
MAX NICOLSON
OWEN PIGGOTT
HENRY BARTLETT
PHYL SCHNEIDER
SYLVIA DITCHBURN
DAVID SCHLUNKE
MARC DEBORDE
GRAEME INSON
LOUIS JAMES
GARY BAKER
MURATORE
JOHN TURTON
JUNE STEPHENSON
BASIL HADLEY
GREG MALLYON
DEREK GLASKIN
ED VAN DIJK
JOHN CARTWRIGHT
TONY ALLISON-LEVICK
IAN HENDERSON
TONY THORNHILL-COLE

17TH–20TH CENTURY JAPANESE PRINTMAKERS

Contemporary Art from the Desert



UTOPIA • ART • SYDNEY
50 Parramatta Rd Stanmore 2048 (02) 519 3269
Wed - Fri by appointment • Saturday 12 - 5 pm

BETH HAMILTON GALLERIES
NORTHBRIDGE PLAZA, SAILORS BAY ROAD, NORTHBRIDGE 2063
Telephone (02) 958 7366

WORKS ON PAPER
ORIGINAL PRINTS FROM JAPAN AND AMERICA,
AUSTRALIAN PRINTS, WATERCOLOURS,
DRAWINGS, CHINESE PAINTING,
POTTERY AND BONSAI.

HOURS: MONDAY - FRIDAY 10 - 6 THURSDAY 10 - 9 SATURDAY 9.30 - 3.30

MONTY OSEWALD

Old Tenants, New Frontiers (Detail) oil resin 2.7 x 2.4 m

2nd – 16th December 1990
Daily 10.30 – 5.30pm

Fine Contemporary Arts
60 Mountjoy Pde. Lorne, 3232 Aust. Ph. (052) 891 989

Australian artists.
Monday to Friday: 9.15 – 5.30
Saturday: 10 – 4

PRINTFOLIO GALLERY
Gallery Level, Westpac Plaza, 60 Margaret Street, SYDNEY 2000
Tel. (02) 27 6690
Original etchings, mezzotints, lino and woodcuts, contemporary figurative printmakers with special emphasis on Japanese and New Zealand works, plus aesthetic works in ceramics, handblown glass, leather and clothing. Regular changing stock.
Monday to Friday: 8.15 – 6

PRINT WORKSHOP AND GALLERY
74 Palace Street, PETERSHAM
Tel. (02) 564 1432
Monday to Saturday: 10 – 4.30
Sunday: 2 – 4

PROUDS ART GALLERY
Cnr Pitt and King Streets, SYDNEY 2000
Tel. (02) 239 2651
Sydney's most central gallery representing Australia's leading artists. Expert framing, restoration and valuations undertaken.
Monday to Friday: 9 – 5.25
Thursday until 9 Saturday: 9 – 2

REX IRWIN ART DEALER
First Floor, 38 Queen Street, WOOLLAHRA 2025
Tel. (02) 32 3212 Fax (02) 32 0556
Paintings by important Australian and British artists including Boyd, Drysdale, Lanceley, Smart, Williams, Auerbach, Freud, Kossoff, Wiszniewski, Wolseley.
Tuesday to Saturday: 11 – 5.30
Or by appointment

RICHARD KING
141 Dowling Street, WOOLLOOMOOLOO 2011
Tel. (02) 358 1919, Fax. (02) 357 3324
Works on paper plus photographs by Max Dupain, David Moore, Roger Scott etc. Also sole agent for estate late Harold Cazneaux. Limited edition artist's books including Hall Thorpe coloured woodcuts.
By appointment only

RIVERINA GALLERIES
24 The Esplanade, WAGGA WAGGA, 2650 Tel. (069) 215 274
Riverina Galleries was previously the Old Brewery Gallery and has been exhibiting artists' work since 1979
To 9 September: Joy Scherger – fantasy watercolours
Wednesday to Sunday: 11 – 6

ROBIN GIBSON GALLERY
278 Liverpool Street, DARLINGHURST 2010 Tel. (02) 331 6692
9 February to 6 March: French and British paintings, drawings and sculpture from Browse and Darby, London
9 March to 27 March: Geoffrey Proud – paintings
Tuesday to Saturday: 11 – 6

ROSLYN OXLEY9 GALLERY
Soudan Lane (off 27 Hampden Street), PADDINGTON 2021 Tel. (02) 331 1919 Fax (02) 331 5609
A contemporary gallery dedicated to exhibiting innovative and experimental forms of art.
Tuesday to Saturday: 11 – 6

SAVILL GALLERIES
156 Hargrave Street, PADDINGTON 2021 Tel. 327 8311
We buy and sell Australian nineteenth and twentieth-century art with two major exhibitions yearly: Spring and Autumn.
Monday to Friday: 11 – 6
Weekends by appointment.

S.H. ERVIN GALLERY
National Trust Centre, Observatory Hill, SYDNEY 2000 Tel. (02) 258 0174
Changing exhibitions of Australian art and architecture with an historic emphasis.
Tuesday to Friday: 11 – 5
Saturday, Sunday: 2 – 5
Closed Mondays except public holidays

SHARON DAVSON FINE ART STUDIOS
Suite 4, The Park Mall, 209-213 Windsor Street, RICHMOND 2753
Tel. (045) 78 4747
Continuously changing exhibitions of quality art works specializing in creating art works for specific locations on commission.
Monday to Friday: 9 – 5
Other times by appointment

THE TERRACE GALLERY
10 Leswell Street, WOOLLAHRA 2025
Tel. (02) 389 6463
Extensive range of traditional Australian oils and watercolours: many of investment quality. Also specializing in the Albert Namatjira era of Central Australian Aranda watercolours.
By appointment

TIM McCORMICK
53 Queen Street, WOOLLAHRA 2025
Tel. (02) 363 5383
Colonial prints and paintings, rare Australian books, manuscripts and photographs.
Monday to Friday: 10 – 5

djuric gallery
1c Dural St. Hornsby 2077 ph 477 5351
Gallery hours: Tuesday–Friday 10–5pm
Saturday 10–4pm

Featuring Contemporary and Traditional paintings, prints and sculptures.

Craftsman made stringed instruments
Celtic harp, lyre, dulcimers.

Exhibition changes monthly.

Director: Bonney Djuric

BATHURST REGIONAL ART GALLERY

has moved into new premises at:
70-78 KEPPEL STREET, BATHURST 2795
For enquiries prior to March tel: 063 31 6066
Selections from the extensive permanent collections of Australian art, sculpture and ceramics and the Lloyd Rees Collection as well as changing loan exhibitions

Mon-Fri 10am-4pm Sat 11am-3pm
Sun and Public Holidays 1pm-4pm
Closed Christmas Day, Boxing Day, New Year's Day, Good Friday

THE BROKEN HILL CITY ART GALLERY
(FOUNDED 1904)
Gallery Hours:
Mon–Sat 9–4 pm Sun 10–12 noon
Closed Christmas Day & Good Friday
cnr Chloride & Blende St
Telephone: (080) 882991/889252
This regional gallery is supported by the N.S.W. Ministry of Arts & Australia Council
THE SILVER TREE Centrepiece of the City Art Collection

BLOOMFIELD GALLERIES

CLOSING 22 DECEMBER,
OPENING 12 MARCH 1991

HIGHLIGHTS OF 1991

DORRIT BLACK
Pencil drawings

JEREMY GORDON
Paintings in egg tempera and oil

FRANK HINDER
Landscapes in watercolour

KATHLEEN & LEONARD SHILLAM
Bronze sculpture

BLOOMFIELD GALLERIES
118 SUTHERLAND STREET, PADDINGTON NSW 2021
PH: (02) 326 2122 FAX: (02) 327 8148
HOURS: TUESDAY–SATURDAY 1–6 PM
MORNINGS BY APPOINTMENT
DIRECTOR: LIN BLOOMFIELD

TREVOR BUSSELL FINE ART GALLERY
180 Jersey Road, WOOLLAHRA 2025
Tel. (02) 32 4605
Australia's specialist in original works by Norman Lindsay. Fine Australian investment paintings, 1800 to 1940. Restoration, framing, valuations.
Daily: 11 – 6 Closed Sundays

UTOPIA ART SYDNEY
50 Parramatta Road, STANMORE 2048
Tel. (02) 519 3269
Contemporary Aboriginal Art 1971–1990. Representing Utopia and Papunya Tula. Changing monthly exhibitions.
Saturday: 12 – 5 Wednesday to Friday by appointment

VON BERTOUCH GALLERIES
61 Laman Street, NEWCASTLE 2300
Tel. (049) 29 5867
To 24 December: Cassandra Boyd – paintings and drawings; Pro Hart – paintings
25 December to 8 February: closed for vacation
February to March: Brandt Lewis – paintings; Brian Woleenden – paintings
March to April: 28th anniversary Exhibition; Shay Docking – paintings
Friday to Monday: 11 – 6
Or by appointment

WAGNER ART GALLERY
39 Gurner Street, PADDINGTON 2021
Tel. (02) 360 6069
Exhibitions held every three weeks by leading Australian artists. Contemporary and traditional paintings.
4 December to 22 December: Christmas Exhibition – works by leading Australian artists: paintings, drawings and sculpture
23 December to 11 January: Closed for holidays
12 January to 28 February: 'Summer Exhibition 1991' – paintings, drawings and prints by Australian artists
5 March to 23 March: John Deane – sculptures
Tuesday to Saturday: 11 – 5.30
Sunday: 1 – 5 Closed Monday

WATTERS GALLERY
109 Riley Street, EAST SYDNEY 2010
Tel. (02) 331 2556 Fax. (02) 361 6871
Tuesday to Saturday: 10 – 5

WOLLONGONG CITY GALLERY
85 Burelli Street, WOLLONGONG 2500
Tel. (042) 27 7461/2 Fax (02) 27 2251
Local, national and international exhibitions and the Permanent Collection. Arts to Lunch talks with artists and curators and regular Public Lectures.
To 27 January: Redback Graphix 'Now We Are 10' 1979–1989
Tuesday to Friday: 10 – 5
Saturday, Sunday: 12 – 4

WOOLLOOMOOLOO GALLERY
Cnr Nicholson and Dowling Streets, WOOLLOOMOOLOO 2011
Tel. (02) 356 4220
Changing exhibitions of works by Australian artists of promise and renown.
Wednesday to Sunday: 11 – 6

THE WORKS GALLERY
College of Fine Art University of NSW
Selwyn Street, PADDINGTON 2021
Tel. (02) 339 9597
Tuesday to Saturday: 11 – 5

WYCOMBE GALLERIES
144 Wycombe Road, NEUTRAL BAY 2089 Tel. (02) 953 9838
Regular exhibitions of Australian contemporary art plus selection of handcrafted glass, ceramics and jewellery.
Tuesday to Friday: 10.30 – 5.30
Saturday 10 – 4 Sunday: 2 – 5

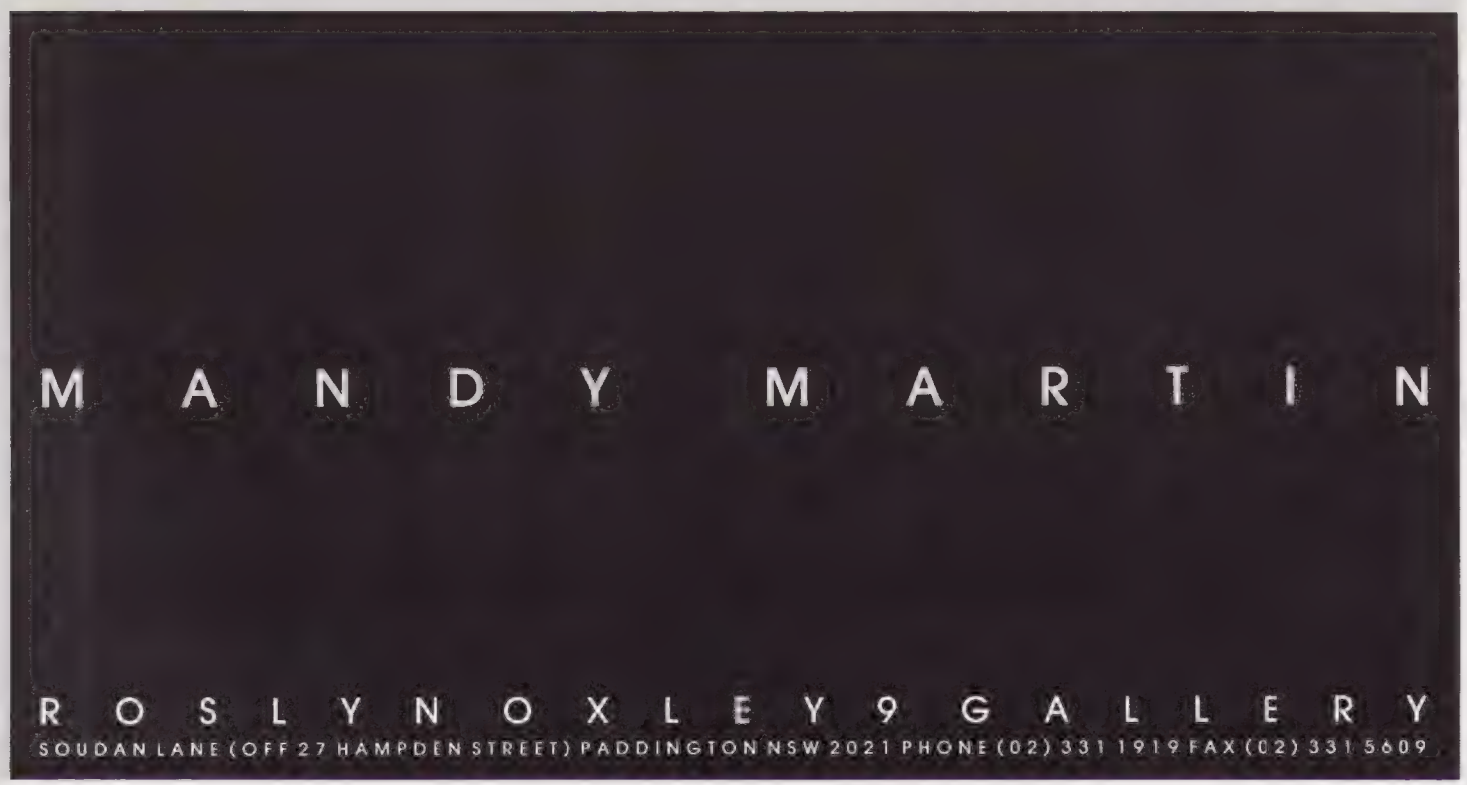
YUILL/CROWLEY
270 Devonshire Street, SURRY HILLS 2010 Tel. (02) 698 3877
Wednesday to Saturday: 11 – 6
Or by appointment.

A.C.T.

AUSTRALIAN NATIONAL GALLERY
CANBERRA 2600 Tel. (06) 271 2502
To 7 July: Eye Spy 7: Countdown
13 February to 31 March: Moet and Chandon
23 February to 12 May: Counterparts: photographs by Carol Jerrems and Wesley Stacey
Monday to Sunday 10 – 5
Closed Christmas Day and Good Friday

AUSTRALIAN WAR MEMORIAL – ART EXHIBITION GALLERY
CANBERRA 2600 Tel. (06) 243 4211
Including artists Donald Friend, Sali Herman, Murray Griffin, Ivor Hele, Lyndon Dadswell, William Dargie, Russell Drysdale, Albert Tucker.
Daily: 9 – 4.45

BEAVER GALLERIES
81 Denison Street, DEAKIN 2600
Tel. (06) 282 5294
Australian contemporary paintings, sculpture and decorative arts. Exhibitions change monthly.
Wednesday to Sunday, public holidays: 10.30 – 5


MANDY MARTIN
ROSLYN OXLEY9 GALLERY
SOUDAN LANE (OFF 27 HAMPDEN STREET) PADDINGTON NSW 2021 PHONE (02) 331 1919 FAX (02) 331 5609

KENTHURST *Fine Art* GALLERIES

Summer Diary II
Richard Crichton
Until 16 December 1990

Biko '75 ink on paper 51 x 49 cm Brett Whiteley

Mixed Exhibition
A Collector's Dream
16 January - 17 February 1991

Monthly changing exhibitions of works by established and emerging artists. Enquiries welcome regarding valuations, leasing, corporate and individual collections.

Kenthurst Galleries is one of Sydney's largest galleries comprising three exhibiting areas located on one and a half acres of landscaped sculpture gardens, 25 kilometres north-west of Sydney.

Gallery hours Wednesday to Sunday 10 a.m. - 5 p.m. or by appointment. Director Eddi Jennings.

Telephone (02) 654 2258 or (02) 654 1372
39 Kenthurst Road, Kenthurst, NSW 2156

CANBERRA CONTEMPORARY ART SPACE
Gallery 1 & 2: Gorman House, Ainslie Avenue, BRADDON 2601 Gallery 3: Cnr Bougainville and Furneaux Streets, MANUKA 2603 Tel. (062) 47 0188
Tuesday to Saturday: 11 – 5

CANBERRA SCHOOL OF ART GALLERY
Ellery Crescent, ACTON 2601
Tel. (062) 49 5832/41
A programme of contemporary art changing monthly.
Wednesday: 10.30 – 8
Thursday to Saturday: 10.30 – 5

CHAPMAN GALLERY
31 Captain Cook Crescent, MANUKA 2603 Tel. (062) 95 2550
December: Papunya and Balgo – Aboriginal art on canvas
January: Stock exhibition – paintings and prints
February: Rick Matear – paintings
Wednesday to Sunday: 11 – 6

GALLERY HUNTLY
11 Savige Street, CAMPBELL 2601
Tel. (06) 247 7019
Paintings, original graphics and sculpture from Australian and overseas artists.
By appointment

NAREK GALLERIES
'Cuppacumbalong', Naas Road, THARWA 2620 Tel. (06) 237 5116
Exhibiting the work of contemporary Australian craftspeople in ceramics, wood, fibre, leather, glass and mixed media.
Wednesday to Sunday & public holidays: 11 – 5

HUGO GALLERIES
Shop 9, Thetis Court, MANUKA 2603
Tel. (062) 95 1008
Works on paper by Preston, Whiteley, Pugh, Olsen, Hickey, Irvine, Warr, Nolan, Kahan, Van Otterloo, etc.
Monday to Thursday: 9.30 – 5.30
Friday: 9.30 – 8.30 Saturday: 9.30 – 3

NATIONAL LIBRARY OF AUSTRALIA
CANBERRA 2600 Tel. (062) 62 1111
Tel. (062) 62 1279 9 – 4.45 weekdays for information about exhibitions.
Tel. (062) 62 1370 9 – 4.45 weekdays for information about pictorial holdings, access to study collections of documentary, topographical and photographical materials.
Daily: 9.30 – 4.30 Closed Christmas Day, New Years Day, Good Friday and Anzac Day until 1 pm

NOLAN GALLERY
Lanyon, Tharwa Drive, THARWA 2620
Tel. (06) 237 5192
To 16 December: Watters Gallery – 25 years
19 December to 20 January: Heart and Land NZ drawings
23 January to 17 March: Abstraction – paintings
Tuesday to Sunday, public holidays: 10–4

SOUTHLANDS GALLERY
Southlands Shopping Centre, MAWSON 2607 Tel. (06) 286 5330
Canberra's friendly gallery – ongoing mixed display, selected artists – monthly exhibitions paintings, pottery, jewellery, woodwork – lively Chris Stubbs sculptures
Open daily

UNIVERSITY DRILL HALL GALLERY
Kingsley Street, ACTON 2601
Tel. (06) 271 2502
The Australian National Gallery's contemporary art venue.
To 20 January 1991: Content and meaning in Minimal art
26 January to 31 March: New Acquisitions of Recent Australian Art
Wednesday to Sunday: noon – 5
Closed Good Friday and Christmas Day

ADAM GALLERIES
Noel Stott
28 Elizabeth Street, MELBOURNE 3000
Tel. (03) 650 4236
Wendy Stavrianos – exhibition of works on paper 15 to 28 March (courtesy Luba Bilu Gallery)
Monday to Friday: 10 – 5 or by appointment.

ANDREW IVANYI GALLERIES
262 Toorak Road, SOUTH YARRA 3141
Tel. (03) 827 8366

DONALD FRIEND, Firenze Rolando II, Andrew Ivanyi Galleries

Changing display of works from well-known and prominent Australian artists.

CHAPMAN GALLERY CANBERRA

31 Captain Cook Crescent, Manuka A.C.T. 2603

Sculpture, prints and paintings, Australian and overseas

Hours: 11 – 6 pm Daily
Closed Monday and Tuesday
Telephone: (062) 95 2550

Director: Judith Behan

hugo galleries

International Art Dealers

Specialising in contemporary lithographs and etchings by Australian and Overseas Artists

Conservation standard framing available specializing in works on paper.

Shop 9 Thetis Court, Manuka, ACT 2603 (062) 95 1008

ACTA AUSTRALIAN MARITIME ART AWARD 1991

Call for Entries

In 1991, the ACTA Australian Maritime Art Award enters its seventh year.

Since 1985, ACTA Shipping's invitation to record Australia's maritime heritage has sparked the imaginations of increasing numbers of artists throughout the country.

The Award has grown to be one of Australia's foremost specialist art prizes and ACTA is now calling for paintings for the 1991 exhibition.

Eligibility: To be eligible, paintings should capture the character and tradition of Australian shipping.

First prize of $20,000 will be awarded by a distinguished panel of judges chaired by Sir James Hardy, OBE.

Entry forms are available from ACTA offices in all States, or by writing to: Art Award, GPO Box 4006, Sydney, NSW 2001.

Entries close on 17th May, 1991. Full eligibility requirements and delivery details relating to paintings can be found on your entry form.

The ACTA Australian Maritime Art Award, 1991. Proudly sponsored by ACTA Shipping.

ACM 1902

PRINT WORKSHOP & GALLERY

ANNOUNCING INNOVATIVE PRINTMAKING WORKSHOP, USING SAFE, NON-TOXIC MEDIA

NON-TOXIC MONOPRINT & MONOTYPE WORKSHOP

Master Printer, Dan Welden, is giving a Summer Workshop for two weeks starting the second Monday in January 1991, 10am – 4pm Monday to Friday — cost per week $250.

Limit is 20 people, ample space, recently renovated workshop and Gallery, pleasant environment, 5 minutes from city centre, 2 minutes from direct train service. Restaurants, cafes in area within walking distance. The Workshop, previously at 73 Jersey Road, Woollahra, has been re-located to 74 Palace Street, Petersham.

One of life's unfortunate ironies is that many mediums of art are used at great physical risk to the artist. The very materials that an artist must handle – solvents, chemicals, powders and sprays – are toxic and may be carcinogenic. Until now, most artists have had to accept these risks to their search for the highest forms of aesthetic expression. During the workshop, you view an extensive portfolio that illustrates these techniques, their range and possibilities, using a safe water-based method for monotype and monoprint ← plus demonstrations and expert assistance in printing. We also have etching and lithographic facilities. Paper is sold on premises – some ink is provided.

PRINT WORKSHOP AND GALLERY
74 PALANCE STREET PETERSHAM
PHONE (02) 564 1432
MONDAY – SATURDAY 10 – 4pm SUNDAY 2 – 4pm

Monday to Saturday: 11 – 5
Sunday: 2 – 5

AUSTRALIAN CENTRE FOR CONTEMPORARY ART
Dallas Brookes Drive, The Domain, SOUTH YARRA 3141 Tel. (03) 654 6687, 654 6422 Fax. (03) 650 3438
ACCA is a public, non-commercial art gallery focusing on recent developments in Australian and international contemporary art.
Tuesday, Thursday, Friday: 11 – 5
Wednesday: 11 – 9
Saturday, Sunday: 2 – 5
Closed public holidays

AUSTRALIAN GALLERIES
35 Derby Street, COLLINGWOOD 3066
Tel. (03) 417 4303
To 15 December: Guy Stuart – paintings
January: Closed
11 February to 2 March: John Olsen – paintings
11 March to 6 April: Kenneth Jack – paintings
Monday to Saturday: 10 – 6

AVANT GALLERIES PTY LTD
579 Punt Road, SOUTH YARRA 3141
Tel. (03) 866 2009 Fax. (03) 820 0372
Australian, Aboriginal and Russian Paintings. Valuer for taxation for the Arts Scheme. Viewing by appointment only.

BLAXLAND GALLERY
6th Floor, Myer Melbourne, 314-336 Bourke Street, MELBOURNE 3000
Tel. (03) 661 2547
Monday to Wednesday: 9 – 5.45
Thursday, Friday: 9 – 9 Saturday: 9 – 5

BRIDGET McDONNELL GALLERY
130 Faraday Street, CARLTON 3053
Tel. (03) 347 1700
Fine early and modern Australian paintings and drawings.
Tuesday to Saturday: 11 – 6

CAPRICORN GALLERIES
421 Smith Street, FITZROY, 3065
Tel. (03) 416 2352
Fine and decorative arts. Continually changing exhibitions by new and established artists. Expert consultancy on restoration and decoration of period homes.
Tuesday to Friday: 10 – 4
Saturday and Sunday: 2 – 5

CAULFIELD ARTS COMPLEX
Corner Hawthorn & Glen Eira Roads, CAULFIELD 3161 Tel. (03) 524 3287
'Against the Grain' – contemporary WA wood sculpture.
Tuesday: 10 – 7
Wednesday to Friday: 10 – 5
Saturday & Sunday: 1 – 5

CHARLES NODRUM GALLERY
267 Church Street, RICHMOND 3121
Tel. (03) 427 0140
Tuesday to Saturday: 11 – 6

CHRISTINE ABRAHAMS GALLERY
27 Gipps Street, RICHMOND 3121
Tel. (03) 428 6099
Contemporary Australian and international painting, sculpture, photography, ceramics and prints.
Tuesday to Friday: 10.30 – 5
Saturday: 11 – 4

CITY GALLERY
45 Flinders Lane, MELBOURNE 3000
Tel. (03) 654 6131
5 December to 22 December: John Lethbridge – recent work
6 February to 2 March: Stieg Persson – painting
6 March to 30 March: Robert Owen – recent work
Tuesday to Saturday: 11 – 5

STIEG PERSSON, Painting 1990. City Gallery

CITY OF BALLARAT FINE ART GALLERY
40 Lydiard Street North, BALLARAT 3350
Tel. (053) 31 5622
The oldest provincial gallery in Australia. A major collection of Australian art.
Tuesday to Friday: 10.30 – 4.30 Saturday, Sunday, public holidays: 12.30 – 4.30

CORPORATE ART CONNECTIONS
86 Punt Road, WINDSOR 3181
Tel. (02) 529 5544
Wednesday to Friday: 9–5
Saturday: 11–4
Or by appointment

DAVID ELLIS FINE ART
309 Gore Street, FITZROY 3065
Tel. (03) 417 3716
1 December to 22 December: Angus Cummings – drawings and paintings
Tuesday to Saturday: 10 – 6

DEMPSTERS GALLERY
181 Canterbury Road, CANTERBURY 3126 Tel. (03) 830 4464
Summer exhibition of works by contemporary Australian artists including Gordon Fitchett.
Monday to Saturday: 10.30 – 4.30

AUSTRALIAN PHOTOGRAPHY

Max Dupain • David Moore • Roger Scott
Robert McFarlane • Graham McCarter • Oliver Strewe
Henry Talbot • John Williams

Plus vintage prints from the
Harold Cazneaux and George Morris estates.

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Australian War Memorial Art Exhibition Gallery 21 September 1990 - 28 April 1991

DEUTSCHER FINE ART
68 Drummond Street, CARLTON 3053
Tel. (03) 663 5044
Specializing in nineteenth and twentieth-century Australian art.
Monday to Friday: 10 – 5.30 Weekends by appointment

EARL GALLERY PTY LTD
6 Ryrie Street, GEELONG 3220
Tel. (052) 21 2650
Changing display of investment quality 19th and 20th-century Australian paintings.
Monday to Friday: 10 – 4
57 Bromby Street, SOUTH YARRA
Tel. (03) 267 3336
By appointment only.

EASTGATE GALLERY
729 High Street, ARMADALE 3143
Tel. (03) 509 0956, 509 4343
Monday to Saturday: 9 – 5 Sunday: 2 – 5

EDITIONS SOUTHBANK GALLERIES
Roseneath Place, SOUTH MELBOURNE 3205 Tel. (03) 699 8600
Four large gallery areas constantly exhibiting paintings, prints, drawings and sculptures.
Monday to Friday: 9.00 – 5.30
Sunday: 2 – 6

ELTHAM WIREGRASS GALLERY
559 Main Road, ELTHAM 3095
Tel. (03) 439 1467
Regular exhibitions of traditional and contemporary Australian paintings, jewellery, ceramics and wood featured.
Wednesday to Saturday: 11 – 5
Sunday, public holidays: 1 – 5

GALLERY GABRIELLE PIZZI
141 Flinders Lane, MELBOURNE 3000
Tel. (03) 654 2944 Fax. (03) 650 7087
Exhibiting contemporary Aboriginal paintings by urban artists and from communities including Papunya, Balgo Hills, Ngukurr and Utopia.
Monday to Friday: 10 – 5 Saturday: 11 – 5

ANGUS CUMMINGS. Return of the firstborn child, David Ellis Fine Art

GEELONG ART GALLERY
Little Malop Street, GEELONG 3220
Tel. (052) 29 3645, 29 3444
Australian paintings, prints and drawings. Colonial to present. Contemporary sculpture and decorative arts. Changing exhibitions monthly.
Tuesday to Friday: 10 – 5
Saturday, Sunday, public holidays: 1 – 5

GORE STREET GALLERY
258 Gore Street, FITZROY 3065
Tel. (03) 417 7411
Contemporary Australian painting, drawing, sculpture and prints.
Tuesday to Friday: 10 – 5
Saturday: 12 – 4 Or by appointment.

GOULD GALLERIES
270 Toorak Road, SOUTH YARRA 3141
Tel. (03) 241 4701
We buy and sell nineteenth and twentieth-century Australian art with continuous exhibitions and one man shows.
Monday to Saturday: 11 – 6
Saturday and Sunday: 2 – 5

GREYTHORN GALLERIES
2 Tannock Street, NORTH BALWYN 3104 Tel. (03) 857 9920 Fax. (03) 857 5387
Paintings by Charles Blackman, John Coburn, David Voight, Tom Gleghorn, Leonard Long, Geoff Dyer, Maynard Waters, Kath Ballard, Genevieve De Couvreur, Bill Beavan, Basil Haddiley, Tom Baddiley.
Closed Dec 22, re-open January 21
Monday to Saturday: 10 – 5

GRYPHON GALLERY
The University of Melbourne, 160 Grattan Street, CARLTON 3053 Tel. (03) 344 8587
To 14 December: Student Exhibition from Institute of Education – photography and ceramics.
Tuesday to Friday: 10 – 5
Saturday: 1 – 4

HEIDE PARK AND ART GALLERY
7 Templestowe Road, BULLEEN 3105
Tel. (03) 850 1500 Fax. (03) 852 0154
To 10 February: Made With Laughter: Contemporary Works Inspired by Sunday Reed's Kitchen Garden – paintings
Tuesday to Friday: 10 – 5
Saturday, Sunday: 12 – 5

JAMES EGAN GALLERY
7 Lesters Road, BUNGAREE 3343
Tel. (053) 34 0376
Featuring the unique canvas, timber and hide paintings of James Egan.
Daily: 9 – 6

JEWISH MUSEUM OF AUSTRALIA
Cnr Arnold Street and Toorak Road, SOUTH YARRA 3141 Tel. (03) 266 1922
Housed in the impressive Toorak Synagogue, the Museum presents changing exhibitions covering aspects of Jewish ritual art history.
Wednesday and Thursday: 11 – 4
Sunday: 2 – 5

JOAN GOUGH STUDIO GALLERY
326-328 Punt Road, SOUTH YARRA 3141 Tel. (03) 866 1956
Contemporary Australian artists. Studio groups monthly exhibitions
1 December to 30 January:
1 February to 30 March:
Representing Madge Baran, Connie Barber, Bob Barrow, Frank Burgers, Anne Dawborn, Marete Dobiecki, Linda Floyd, Mimi Fry, Joan Gough, Ian Hance, Vena Menning, Anne Hoey, Karen Landt, Lily Lisher, Cecil Osborne, Piri Pisco, Joan Roberts, Anthony Syndicas – paintings, prints, assemblages
Monday, first Friday monthly: 8pm — 10pm
And by appointment

JOSEPHINE COPPENS GALLERY
2 Napier Street, ST ARNAUD 3478
Tel. (054) 95 2313
Exhibitions change monthly.
Tuesday to Sunday, public holidays: 11 – 6

JOSHUA McCLELLAND PRINT ROOM
15 Collins Street, MELBOURNE 3000
Tel. (03) 654 5835
Paintings of Mountain Cattlemen by Ros Goody
Monday to Friday: 10 – 5

JUDITH PUGH GALLERY
114 Gertrude Street, FITZROY 3065 Tel. (03) 417 1822
Tuesday to Saturday: 11 – 6

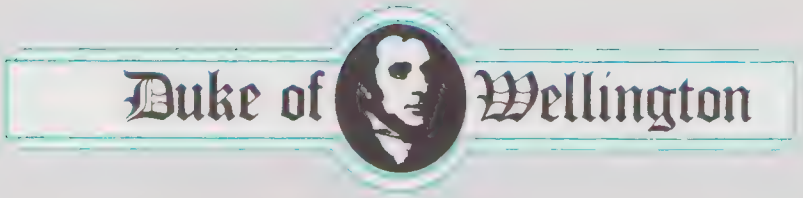
MELALEUCA GALLERY
121 Ocean Road, ANGLESEA 3230
Tel. (052) 63 1230
Continuing display of quality Australian paintings.
Weekends: 11 – 5.30 or by appointment

THE MELBOURNE ART EXCHANGE
Cnr Flinders & Market Streets, MELBOURNE 3000
Tel. (03) 629 6583
To 2 December: A superb collection of still life paintings by Chris Canning
Monday to Friday: 10 – 6
Saturday, Sunday: 1 – 5

MICHAEL WARDELL. 13 VERITY STREET
13 Verity Street, RICHMOND 3121

Heide
PARK AND ART GALLERY
13 November – 10 February
"MADE WITH LAUGHTER"
An Exhibition inspired by
SUNDAY REED'S KITCHEN GARDEN
Hours: Tues–Fri 10–5.00, Sat & Sun 12–5.00
7 Templestowe Road, Bulleen 3105 Telephone: 03 850 1500 Fax: 03 852 0154

Moorabbin Art Gallery and Rogowski's Antiques
Mrs D. Rogowski Director-Owner
342 SOUTH ROAD, MOORABBIN, 3189
TELEPHONE (03) 555 2191
Tuesday - Friday 10a.m.-5p.m.; Saturday 10a.m. - 1 p.m.
Sunday 2.30p.m. - 5.30p.m. Closed on Mondays



ART GALLERY

Peter **ABRAHAM** Alex **ANDREWS** Prue **ANDREWS** John **BEEMAN** Robert **CAPSTICK** Louis **DaLOZZO** Lucette **DaLOZZO** Julian **EATHER** Peter **FENNELL** Werner **FILIPICH** Eris **FLEMING** Warrick **FULLER** Helen **GOLDSMITH** Robyn **GOSBELL** John **GUY** Anita **HARDING** Johanna **HILDEBRANDT** Cynthea **HUNDLEBY** Greg **HYDE** Howard **IRELAND** Anthony **JAS** Fay **JOSEPH** Diana **LANE** George **LARGENT** Pam **LEE** John **LOVETT** Stuart **MACKENZIE CULLEN** Max **MANNIX** Karen **MARLOWE** John **McQUALTER** Helen **McWILLIAM** David **MELLOR** Eric **MINCHIN** Keith **NAUGHTON** Judith **NEILSON** Rex **NEWELL** Anita **NEWMAN** Shannus **O'SULLIVAN** Hugh **SCHULZ** John **SCOTT** Doug **SEALY** Patrick **SHIRVINGTON** Bernard **TATE** Craig **TAYLOR** Michael **TAYLOR** Ramon **WARD** **THOMPSON** Willmotte **WILLIAMS** Margaret **WILLS** James **WYNNE**

40 CABRAMATTA ROAD MOSMAN PHONE (02) 969 7684 FAX (02) 969 5946 HOURS: 7 DAYS 10AM – 6PM

Tel. (03) 428 3799
Changing exhibitions of contemporary Australian and international artists.
Wednesday to Saturday: 10 – 6
Sunday: 1 – 6

MONASH UNIVERSITY GALLERY
Ground Floor, Gallery Building, Monash University, Wellington Road, CLAYTON 3168 Tel. (03) 565 4217
4 December to March 1991: Australian Tourist Posters
Tuesday to Friday: 10 – 5
Saturday: 1 – 5

MOORABBIN ART GALLERY and ROGOWSKI'S ANTIQUES
342 South Road, MOORABBIN 3189
Tel. (03) 555 2191
Paintings by prominent Australian and European artists; also permanent exhibition of over seventy works by Tom B. Garrett.
Tuesday to Friday: 9 – 5 Saturday: 9 – 1
Sunday: 2.30 – 5.30

MORNINGTON GALLERY
37a Main Street, MORNINGTON 3931
Tel. (059) 75 3915
The art lover's and collector's gallery featuring changing exhibitions of Victoria's most exciting promiment and emerging artists. Jewellery, ceramics, glassware.
Tuesday to Sunday: 11 – 5

MULGRAVE ART GALLERY
73-75 Mackie Road, MULGRAVE 3170
Tel. (03) 561 7111
Exhibitions of Australian artists' work in oils, pastels, watercolours. Hire library art books. Artists' materials. Custom framing.
To 3 December: Robert Miller – watercolours
4 December to 14 March: Mixed exhibition – watercolours, oils, pastels
15 March to 23 March: Fay Palmer, Bill Davies, Anna Zaharakis – watercolours.
Monday to Saturday: 9 – 5 Sunday: 2 – 5

NATIONAL GALLERY OF VICTORIA
108 St Kilda Road, MELBOURNE 3004
Tel. (03) 618 0222
Tuesday to Sunday, public holidays: 10 – 5
Ground floor galleries open Monday: 10 – 5

NIAGARA GALLERIES
245 Punt Road, RICHMOND 3121
Tel. (03) 429 3666
Tuesday to Friday: 11 – 6
Saturday: 10 – 5 Or by appointment

QDOS FINE CONTEMPORARY ARTS
60 Mountjoy Parade, LORNE 3232
Tel. (052) 89 1989 Fax. (052) 89 6600
Contemporary works by prominent Australian artists. Paintings, sculpture, glass, ceramics. Changing exhibitions.
Friday to Monday: 10.30 – 5.30
Or by appointment

QUASIONS (MORNINGTON) GALLERY
37a Main Street, MORNINGTON 3931
Tel. (059) 75 3915
Gallery of contemporary art featuring changing exhibitions of Australia's most exciting prominent and emerging artists. Fine ceramics, jewellery, glass.
Tuesday to Sunday, public holidays: 11–5

REALITIES GALLERY
35 Jackson Street, TOORAK 3142
Tel. (03) 241 3312
Tuesday to Friday: 10 – 6
Saturday: 11 – 4 Or by appointment

RMIT GALLERY
342-348 Swanston Street, MELBOURNE 3000 Tel. (03) 660 2218
Monday to Friday: 11 – 6

TERRA AUSTRALIS GALLERY
72 Napier Street, FITZROY 3065
Tel. (03) 417 5114 Fax. (03) 417 5114
Linda Howell – Director
Featuring exhibitions by contemporary Australian artists. Comprehensive corporate art consultancy service.
Tuesday to Saturday: 11 – 5

THE ROBB STREET GALLERY
6 Robb Street, BAIRNSDALE 3875
Tel. (051) 52 6990
Ongoing exhibition of contemporary painting, graphics, sculpture.
Friday, Saturday, Monday: 11 – 5
Sunday: 2 – 5 Or by appointment

TOLARNO GALLERIES
98 River Road, SOUTH YARRA 3141
Tel. (03) 241 8381
Exhibitions of Australian, American and European artists.
Tuesday to Saturday: 10 – 5.30

THE UNIVERSITY OF MELBOURNE MUSEUM OF ART: THE IAN POTTER GALLERY
The University of Melbourne, PARKVILLE 3052 Tel: (03) 344 5148
The Ian Potter Gallery is located on Swanston Street near tramstop number 10.
To 15 December: Victorian College of Arts Post-graduate students – paintings, sculpture
6 February to 2 March: Diary of a New Life: Dennis de Favero – photography
13 March to 27 April: Trevor Nickolls, Rover Thomas: 1990 Venice Biennale – painting
Wednesday to Saturday: 12 – 5

NEWCASTLE REGION ART GALLERY

Gallery hours

Mon–Fri 10–5pm
Sat 1.30–5pm
Sun & Public Holidays 2–5pm

Laman Street, Newcastle 2300
Telephone (049) 29 3263 or 26 3644

TOLARNO GALLERIES

AUSTRALIAN AMERICAN AND EUROPEAN ARTISTS

Director: Georges Mora
98 River St.,
South Yarra, Victoria, 3141
Telephone (03) 241 8381

Peter Hoey

2 December – 5 January

Proclamation of the Beast II
Moet and Chandon Exhibition 1987

SURREY STREET GALLERY

28–30 Surrey Street, Darlinghurst NSW 2010 Telephone (02) 360 7760

Tuesday to Sunday 12 noon to 6 pm

Also ongoing exhibitions of Decorative Arts and Design and Theatre Arts.

THE UNIVERSITY OF MELBOURNE MUSEUM OF ART: UNIVERSITY GALLERY
The University of Melbourne, PARKVILLE 3052 Tel: (03) 344 5148
The University of Melbourne Art Collection including The Ewing Collection: painting, sculpture, decorative arts, furniture.
1 December to 31 March: The University of Melbourne Art Collection – painting, sculpture, decorative arts, furniture, ethnographic art, antiquities
Monday to Friday: 10 – 5

WILLIAM MORA GALLERIES
31 Flinders Lane, MELBOURNE 3000
Tel. (03) 654 4655
Australian, modern and contemporary art.
Tuesday to Friday: 10 – 5.30
Saturday: 12 – 5

SOUTH AUSTRALIA

ANIMA GALLERY
West End, Jam Factory, 169 Payneham Road, ST PETERS 5069
Tel: (08) 362 2200
Specialists in Aboriginal artworks.
Regular exhibitions of contemporary and traditional artists. Original prints.
Corporate consultancy.
Wednesday to Friday: 10 – 5
Saturday, Sunday: 2 – 5

APTOS CRUZ GALLERIES
147 Mt Barker Road, STIRLING 5152
Tel: (08) 370 9011
Contemporary and primitive art, oriental antiques. Continually changing exhibitions.
Monday to Saturday: 10 – 6 Sunday: 1 – 5

ART GALLERY OF SOUTH AUSTRALIA
North Terrace, ADELAIDE 5000
Tel. (08) 223 7200
To 10 February: 'Fragmentation and Fabrication': recent Australian photography incorporating The Maude Vizard – Wholohan Art Prize Purchase Awards 1990
Daily: 10 – 5 Admission free

BMG FINE ART GALLERY
69 Melbourne Street, NORTH ADELAIDE 5006 Tel. (08) 267 4449
Gallery re-locating to new premises in North Adelaide.
To 22 December: David Bromley – paintings and drawings; Keely Fielding – paintings
January: Gallery closed
February: New Art 1991: Artists' Choice
Tuesday to Saturday: 10 – 5

COLLEGE GALLERY
S.A. School of Art, S.A.C.A.E., Holbrooks Road, UNDERDALE 5032 Tel. (08) 354 6477
Painting, sculpture, printmaking, photography, film, video, multi-media.
Wednesday to Saturday: 11 – 4

CONTEMPORARY ART CENTRE OF SOUTH AUSTRALIA
14 Porter Street, PARKSIDE 5063
Tel. (08) 272 2682
Monthly exhibitions of contemporary art.
Tuesday to Friday: 11 – 5
Saturday, Sunday: 1 – 5

GREENHILL GALLERIES
140 Barton Terrace, NORTH ADELAIDE 5006 Tel. (08) 267 2933
Fax. (08) 239 0148
To 23 December: 'Leon Pericles': recent paintings and prints from WA
28 January to 21 February: 'Walk a Barefoot Road': Mini tapestries
Tuesday to Friday: 10 – 5
Saturday, Sunday: 2 – 5

HILL-SMITH FINE ART GALLERY
113 Pirie Street, ADELAIDE 5000
Tel. (08) 223 6558
Continually changing exhibitions of traditional and contemporary Australian paintings, drawings and prints: Heysen, Power, Ashton, Lindsay, Rees and Whiteley.
Monday to Friday: 10 – 5.30 Sunday: 2 – 5

KENSINGTON GALLERY
39 Kensington Road, NORWOOD 5067
Tel. (08) 332 5752
2 December to 21 December: Amy Hamilton – paintings on silk; Alison Cooper – ceramics
13 January to 29 January: Bevan Hayward prints and a selection of works by master printmakers
Tuesday to Friday: 10 – 5
Saturday, Sunday: 2 – 5

ROBERT STEELE GALLERY
Adelaide Plaza, Forecourt of Hyatt Hotel, North Terrace ADELAIDE 5000
Tel: (08) 231 2600
Specialists in Aboriginal artworks.
Regular exhibitions of contemporary and traditional artists. Original prints.
Corporate consultancy.
Wednesday to Friday: 10 – 5
Saturday, Sunday: 2 – 5

TYNTE GALLERY
241 Greenhill Road, DULWICH 5065
Tel. (08) 364 1425
Regular exhibitions of Australian contemporary art. Conservation picture framing.
Wednesday to Friday: 9 – 5
Saturday, Sunday: 2 – 5
Or by appointment

WESTERN AUSTRALIA

ADDENDUM GALLERY
11 Essex Street, FREMANTLE 6160
Tel. (09) 335 3312
Perth's only specialist print gallery.
Extensive range of local, Australian and international artists represented.
Tuesday, Wednesday: 10 – 3
Thursday to Sunday: 10 – 5

ART GALLERY OF WESTERN AUSTRALIA
47 James Street, PERTH 6000
Tel. (09) 328 7233
Daily: 10 – 5

BAY GALLERY OF FINE ART
1 Bay Road, CLAREMONT 6010
Tel. (09) 386 3060, (09) 386 2374
Regular exhibitions of original works by Australian and international artists. Oils, watercolours, bronzes, fine ceramics. Traditional and contemporary.
To 15 December: Mixed exhibition by all of the artists who have exhibited throughout 1990
19 January to 8 February: West Australian landscape painters – oils and watercolours
15 February to 8 March: Donald H. Green – oil paintings; Kathryn Marr Johnson – UK bronze sculptures, antique furniture
15 March to 5 April: 20 of the best WA artists: 'The Professions'
Monday to Friday: 10 – 6 Saturday: 10 – 2
Sunday: 2 – 5

DELANEY GALLERIES
74 Beaufort Street, PERTH 6000
Tel. (09) 227 8996 Fax. (09) 227 6375
Exhibiting work by leading contemporary Australian artists.
To 19 December: Gunnar Müller – installation
17 February to 10 March: Festival of Perth Exhibition – John Beard, John Firth-Smith, Robert Jacks, Michael Johnson, Sandra Leveson, Victor Majzner – paintings
Monday to Friday: 10 – 5
Sunday: 2 – 5

GALERIE DUSSELDORF
890 Hay Street, PERTH 6000
Tel. (09) 325 2596
December: Ted Snell
January: Holidays
February to March: Douglas Chambers (Festival of Perth Poster Artist)

DAVID FREEMAN VALUATIONS
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For expert Insurance, Market, Family Law and Deceased Estate valuations
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representing Bruno Leti in Brisbane
1 FERNBERG ROAD, MILTON, 4064, BRISBANE TEL. (07) 369 3288
TUESDAY – SATURDAY 11–5

BABINDA FALLS 1990 OIL ON CANVAS

HEINZ STEINMANN

A MAJOR EXHIBITION, DECEMBER 1990

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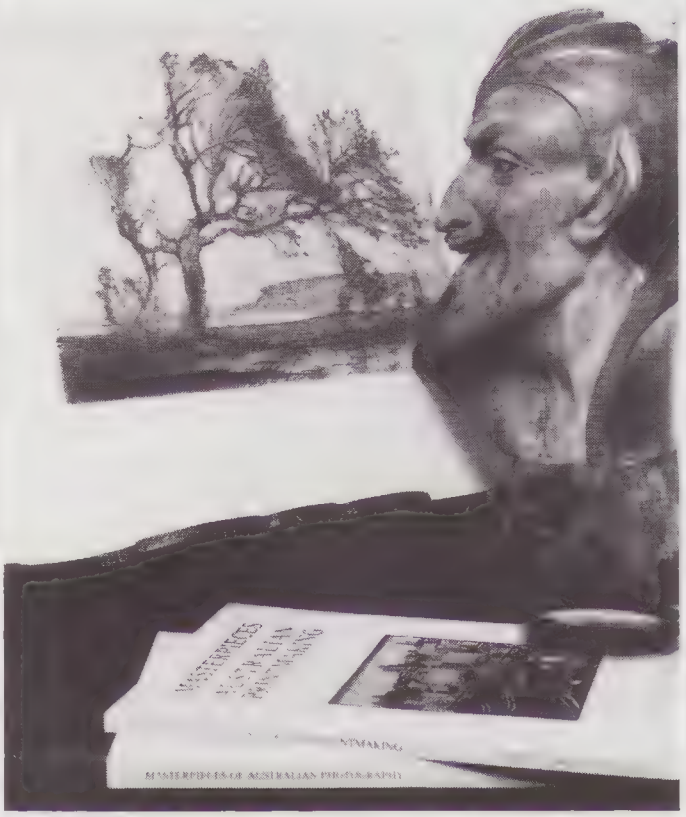

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Tel. (09) 321 6057 Fax. (09) 321 2354
Agents for Sotheby's Australia Pty. Ltd.
2 December to 19 December: Christmas exhibition – group show
January: Closed. February: To be announced. March: Judith Binham

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14 to 23 December: Barbara Cauvin – ceramics
29 to 31 December: City of Hobart Art Prize – $5000 Acquisitive, painting, any medium
1 to 17 February: Telfer Dennis – new work
1 to 17 March: Christine Hillier – paintings and linocuts
Monday, Wednesday, Friday, Saturday: 11 – 5.30
Tuesday, Thursday, Sunday: 2 – 5.30

GALLERY TWO
Ritchies Mill Arts Centre, 2 Bridge Road, LAUNCESTON 7250 Tel: (003) 31 2339
Exhibitions: December – January: Summer Exhibitions
February: Elizabeth Lada – mixed media
March: Jonathan Bowden – pastels
Daily: 10 – 5

MASTERPIECE ART GALLERY
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Or by appointment

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Sunday: 11 – 5

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Bullocky Point, FANNIE BAY 5790
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Saturday, Sunday: 10 – 6

COMPETITIONS, AWARDS AND RESULTS

In order to keep this section up-to-date we ask that details and results of open awards and competitions be supplied regularly to the Editorial Manager These will then be included in the first available issue. We publish mid-December, March, June and September (deadlines: 5 months prior to publication). Where no other details are supplied by organizers of competitions we state the address for obtaining them.

DETAILS

QUEENSLAND

CHURCHIE EXHIBITION OF EMERGING ART 1991
Closing date: March 1991. Particulars

Sisters

Oil on board
46 x 38 cm

Exhibition of Recent Works by

RICK EVERINGHAM

8–16 December 1990

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from: Anglican Church Grammar School, Oaklands Parade, East Brisbane

[redacted]

ACTA AUSTRALIAN MARITIME ART AWARD
Particulars from: Libby Newling, Public Relations Officer, ACTA Shipping, ACTA House, 447 Kent Street, Sydney 2000. Tel. (02) 286 9421

BERRIMA DISTRICT ART SOCIETY ART AWARD 1991
Open, two categories: works on paper any medium; print prize. Closing date: three weeks before Easter. Particulars from: Exhibition Secretary, Berrima District Art Society, P.O. Box 144, Bowral 2576

ROYAL EASTER SHOW ART PRIZES 1991
Closing date: 4 January 1991
Particulars from: The Chief Executive Officer, Royal Agricultural Society of NSW, GPO Box 4317, Sydney 2001. Tel. (02) 331 9111

THE PAT CORRIGAN ARTIST GRANT
Small grants for visual artists and craftspeople toward the costs associated with the public presentation of work.
Closing date: 15 February/May/August/November.
For guidelines and application form send SAE to:
'The Pat Corrigan Artist Grant'
NAVA, PO Box 336,
Redfern, NSW 2016

[redacted]

CAMBERWELL ROTARY ART SHOW 1991
$35,000 Art Competition. The Rotary Club of Camberwell invites artists to submit works of traditional representational art. Closing date: 22 March 1991. Particulars from: Rotary Club of Camberwell, PO Box 80, Balwyn 3103

DANDENONG FESTIVAL ART AWARDS 1991
For young artists who have not turned 26 years by closing date for entries. Oil, watercolour, pastel, synthetic polymer paint, drawing, printmaking. Closing date: usually April. Exhibition: May. Particulars from: Dandenong Art Festival, C/- G. Dickson, 79 Pultney Street, Dandenong 3175. Tel. (03) 792 2152

RESULTS

[redacted]

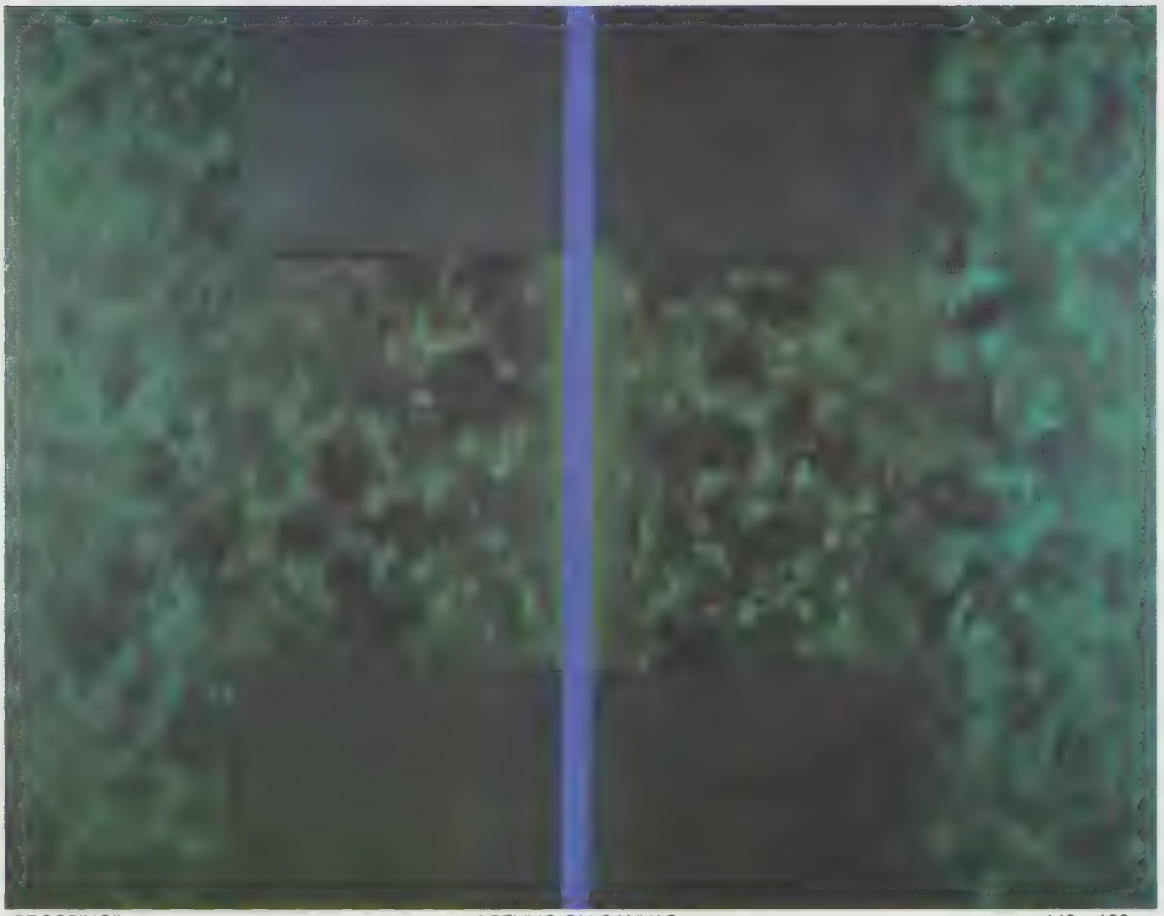
CHURCHIE EXHIBITION OF EMERGING ART 1991
Judges: Michael Sourgnes, James Baker, David Seibert, Marc Sauvage
Winners: National Australia Bank Award: Nick Drummond; Ray White Award (painting): Rod Bunter; Palmer Tube Mill Award (sculpture): David Bange; Conrad and Gargett Award (painting): Stephen Nothling; The Wilson Group Award (ceramic): Stephen Baxter; Old Boys Association Award (work by past Churchie student): Gregory Peacock; John Dimitriou Architects Award (decorative arts): Catherine Thompson; Brand and Slater Architects Award (works on paper): Danny Guinsberg

HERITAGE ARTS FESTIVAL
The Stanthorpe Apple and Grape Harvest Festival
Judge (sculpture): Michel Sourgnes
Commission: not awarded
Acquired: Alick Sweet; David Neshita
Judge (painting): Irene Amos
Acquired: P. Tolcher (x2), K. Brimblecombe-Fox, H. Hancock, S. Wolfe, B. Bombach, P. Petein
Judge (watercolours, drawings and prints): Irene Amos
Acquired: J. Hynes, S. Mann, R. McBurnie, J. Brodie, R. Beasley
Judge (invitation ceramics): Glen Cook
Acquired: H. Charles, J. Smith, K. Stephens, A. Verschuren, S. Whitton
Judge (ceramics): Glen Cook
Acquired: S. Carson, J. Demaine
Judge (wood furniture sculpture): Robert Dunlop
Acquired: G. Welham (x2)
Judge (turned wooden articles): Robert Dunlop
Acquired: Bob Harris

INGHAM HINCHINBROOK ACQUISITIVE ART COMPETITION
Judge: Mrs Ludig Peden;
Winners: Section 1: James Brown; Section 2: Tim Strickland; Section 3: Yvonne Mizzi; Section 4: Peter Carr; Section 5: Mollie Bosworth; Section 6: Fay Morris; Section 7: Winsome Board; Section 8: Christina Reitano; Section 9: Melanie Redden; Encouragement Award: David Rowe: Popular Vote: Lidia Massey

MAREEBA RODEO FESTIVAL ART EXHIBITION
Judge: Ray Harrison
Winners: Mareeba Shire Council Purchase Award: Margaret Wallen, H. Hunsinger; Shell Chemical Open Art Award: Gary Andrews; Shell Chemical Open Sculpture: Geoffrey Burch; MADG watercolour Award: Arlene Wienart; Kidston Gold Mines Open Pottery: Lone White; Pam Dickenson Local Sculpture: Melissa Waters; Other award winners: J. McConnachie, Rick Andersen, Phylis Denham, Dawn Urquhart, Sharon

PG



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NEW SOUTH WALES

ACTA AUSTRALIAN MARITIME ART AWARD
Judges: Barry Pearce, John Firth-Smith, John Baily, Kathlyn Ballard, Jane Hylton, Christopher Cullen
Winner: Cressida Campbell

BERRIMA DISTRICT ART SOCIETY ART AWARD 1990
Judge: Eva Kubbos
Winners: Works on paper: Dinah Bentfield; Print prize: Betty Bray

CITY OF LAKE MACQUARIE – CHARLESTOWN SQUARE ART PRIZE 1990
Judge: Tony Bond
Winners: Open Prize: Ken Unsworth; $1,500 Prize: John Smithies

DRUMMOYNE 1990 ANNUAL ART AWARD
Judge: Paul Delprat
Winners: Section 1: Joshua Smith; Section 2: Wendy Sharpe; Section 3: Bruno Tucci; Section 4: Frank Marjason; Section 5: Jocelyn Maughan; Section 6: Dean Oliver; Section 7: John Perkins

VICTORIA

CONTEMPORARY ART SOCIETY OF VICTORIA
Annual Exhibition 1990
Judge: Robert Lindsay
Winners: Geometrics Contemporary Art Prize: E.M. Christensen, Raphael Brush Prize: Phil Dunne; Highly Commended: Robert Lee

DANDENONG FESTIVAL ART AWARDS
Judge: Peter Wegner
Winners: Festival Young Artists' Award & Dandenong Lions Club Award: Peter H. Marshall; City of Dandenong's Special Award: Fiona Bilbrough; The Greg Allan Watercolour Award: Peter H. Marshall; The Dandenong Rotary Club's Drawing Award: Huy Khue Nguyen; Best Portrait or Character Study: Peter H. Marshall; The John Balmain Award for the Best Portrait or Character Study: Heidi Boesch; The Dandenong Festival Print Award: Heidi Boesch; Best Miniature: Fiona Bilbrough; The Syme Community Newspapers Younger Artists' Award: Tegan Colliver; Dandenong Central Rotary Club's Drawing Award: Rob Maniscalco; The Mrs A. E. Wilson Memorial Junior Artists' Award: Stuart Holmes

WESTERN AUSTRALIA

$15,000 MATILDA BAY RESTAURANT ART PRIZE 1990
Judges: John Stringer, Robert Juniper, Norah Ohrt, Ian Parry, Murray Mason
Winner: Jurek Wybraniec

ART AUCTIONS

Lawsons
24 July 1990
Sydney

LINDSAY, Lionel: Repose, 1932, woodcut, 17.9 x 16.7, $700
LINDSAY, Lionel: The white peacock, woodcut, 19.3 x 11.5, $500
LINDSAY, Lionel: The witch, 1924, woodcut, 13.2 x 11.2, $1,000
LINDSAY, Lionel: Owls, 1931, woodcut, 15.7 x 12.8, $950
LINDSAY, Lionel: The white fan, 1935, woodcut, 16.5 x 22.3, $1,250
PRESTON, Margaret: Nambucca, handcoloured woodcut, 10.2 x 10, $1,700
GARRETT, Thomas: Meeting in the paddock, monotype, 18.5 x 24.5, $1,700
REES, Lloyd: Deloraine, Tasmania, 1977, aquatint, 20 x 25, $1,700
HEYSEN, Hans: Hobart, 1926, watercolour, 33 x 40.5, $9,500
NAMATJIRA, Albert: Mt Sonder, watercolour, 27 x 37.5, $8,000
SCOTT, James: The concert master of Halle Orchestra, oil on canvas on composition board, 64 x 59, $2,000
DE MAISTRE, Roy: Study for an interior, pencil, 36 x 26, $1,000
DICKERSON, Robert: Face, charcoal, 65 x 48, $1,000
OUTHWAITE, Ida Rentoul: In the moonlight, watercolour, 19.5 diam., $1,900
SANTRY, Terance John: Newtown 1, watercolour, 55 x 75, $2,000
BLACKMAN, Charles: Street musician, charcoal, 38 x 50, $2,500

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Leon Hall *Brayton landscape, morning* oil on canvas
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REES, Lloyd: St Peters, Rome from the west, 1924, ink and pencil, 28.5 x 25, $4,500
WAKELIN, Roland: The road, 1959, oil on cardboard, 24.5 x 33, $2,500
LISTER LISTER, William: Road to the river, watercolour, 35 x 51, $2,300
REHFISCH, Alison: Still life with persimmons, oil on canvas on cardboard, 40 x 36, $2,750
TJAPALTJARRI, Billy Stockman: Budgerigar Dreaming, acrylic on canvas, 167 x 88.5, $1,500
NOLAN, Sidney: Ned Kelly, ripolin on composition board, 63 x 51.5, $5,000
COLEMAN, Bill: By the canal, oil on canvas on composition board, 46 x 61, $1,000

Sotheby's 29 July 1990 Melbourne

MAYMURU, Narritjin: Nyapililngu story, ochres on eucalyptus bark, 111 x 54, $2,600
TJAMPATJIMPA, Kaapa: Untitled, poster paint/acrylic on plywood, 40.5 x 61, $8,000
MAYMURU, Narritjin: Creation of the Manggalili clan, ochres on eucalyptus bark, 171 x 75, $2,600
MALANGI, David: Gunmirringgu the hunter, ochres on eucalyptus bark, 99 x 65, $2,400
JAGAMARRA, Freddy: Snake dreaming, poster paint/acrylic on masonite, 46 x 91.5, $13,000
TJAMPITJIMPA, Ronnie: Very big water Dreaming, poster paint/acrylic on plywood, 92.5 x 64, $14,000
TJUNGARRAYI, Charlie: The importance of fire, 1973, acrylic on plywood, 42 x 50, $2,600
TJUNGARRAYI, Charlie: Story of dogs which stepped on old man's testicles, 1973, acrylic on masonite, 37.5 x 71.5, $3,000
WAINBURRANGA, Paddy: Hollow log coffin, ochres on wood, 125 x 11.5, $900
WAINBURRANGA, Paddy: Hollow log coffin, ochres on wood, 137 x 14 , $800
THOMAS, Rover: Barramundi dreaming, ochres on plywood, 180 x 95, $4,000
THOMAS, Rover: Numaruny rainbow serpent, $3,500
JAMATJI, Paddy: The black hill Marnbin, boss of the Warringarri, ochres on canvas, 91.5 x 183, $4,800
JAMATJI, Paddy: Djilyilli on Mount House station, 1986, ochres on canvas, 91.5 x 183, $4,600
JAMATJI, Paddy: Goomanawangun, a Kuril Kuril painting, ochres on canvas, 91.5 x 183, $4,500

RECENT ACQUISITIONS

ART GALLERY OF NEW SOUTH WALES

Australian Prints, Drawings and Watercolours

BACKEN, Earle: Still life with bronze horse, 1988–89, watercolour
COBURN, John: Two figures, 1963, charcoal and wash; Constellation, 1978, conté and charcoal; Design for 'Curtain' of the sun, Sydney Opera House, 1970, pencil and gouache; Sketchbook, Canberra, 1969, 60 pages, 245 drawings, pencil, ballpoint pen and gouache
COUNIHAN, Noel: Seated nude II, 1975; Seated nude III, 1978, charcoal
DARBYSHIRE, Beatrice: Sister Mary Nicolay, 1930s, charcoal; Study for 'Knotty tree near Dudinalup, Balinqup, WA', late 1930s, charcoal; Knotty tree near Dudinalup, Balinqup, WA, late 1930s, drypoint
DOCKING, Shay: Tower Hill and pastorale: a place of the earth spirit, 1975, pencil; Mount Gambier with crater Lakes, 1977, pencil; Ancient Antarctic Beeches, south east Queensland, 1977, pencil; Angophora over Kuringai Chase, 1978, pencil; Entrance to Harbour, 1978, pencil
DUNLOP, Brian: At Pyrmont, 1970, etching; Steam engines, 1975, etching; Pyrmont Bridge, 1975, etching; At Redfern, 1975, etching; Sugar Refinery, 1978, etching; Cement mixer, 1983, etching; Tuscan goat, etching; Nude, 1962, pencil
FRIEND, Donald: Boy with banksias, 1987, etching; Boy with banksias II, 1987, etching; Sketchbook, Sri Lanka (1959), 144 pages, 53 drawings, pen and brown ink; The sentence, 1988, pen and ink, watercolour and gold leaf
GILLILAND, Hector: Saggara XXXI: Rising moon, setting sun, 1985, charcoal and watercolour; Xanadu, 1974, charcoal and watercolour; Lilyfield, 1959, charcoal; Untitled, 1960, charcoal; Ebb-tide, 1960, charcoal and watercolour; Composition, 1962, charcoal and watercolour; Study for

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Vince Vozzo *Woman running from the Biennale* concrete height 80 cm
Modello for bronze sculpture to feature in a forthcoming 1991 exhibition
at Artarmon Galleries

Xanadu, 1974, charcoal
HALLANDAL, Pam: Self portrait, 1988, charcoal; The artist's mother, 1988, charcoal
HODGKINSON, Frank: Peregrine falcon, 1988, gouache
JACKS, Bob: Sydney Harbour series, 1989, 4 colour lithographs
LANCELEY, Colin: The wasteland, 1976, 5 colour screenprints; Coastal Landscape, 1989; Rural Landscape, 1989; Vintage Landscape, 1989, 3 colour lithographs
LINCOLN, Kevin: Self portrait, with still life, 1984, charcoal
LYMBURNER, Francis: Seated camel, c. 1940–41, pen and ink; Nude (the vulture) c. 1942–43, pen and ink; Reclining woman (1975), brush and ink; Cow scratching (1958), brush and ink; Cliffs by the sea, c. 1961, pen and ink and wash; Mine Head, c. 1961, pen and ink and wash
MILLER, Max: Pure Land — Henso, 1989, etching and aquatint; Onyx, 1989, watercolour
RATAS, Vaclovas: The garden, 1963, plaster block print; Two illustrations for 'The ravens', 1973, wood engravings; The shearing shed, 1950, wood engraving; Scarborough bus, 1952, wood engraving; (Rocks), 1953, wood engraving; (Fish), 1953, wood engraving
SENBERGS, Jan: Horse carcass, 1989, charcoal
WARREN, Guy: Travelling north no. 7, 1989, charcoal and pastel
WIENHOLT, Anne: Youth by a curtain, 1989, pencil and white chalk

ART GALLERY OF SOUTH AUSTRALIA

HOFFIE, Pat: Antipodean aesthete in Venice (and other performing seals), 1989, colour laser copies on paper
TYNDALL, Peter: detail: A Person Looks At A Work Of Art/someone looks at something . . . , 1987, colour screenprint on paper
NEWMARCH, Ann: 200 years: Willy Willy, 1988, colour screenprint on paper
MARIKA, Banduk: Yarambara, 1988, colour linocut on paper
LIGHT, Colonel William: Piraeus, c. 1830, watercolour on paper; A mill in the Estrella Mountains, c. 1830, watercolour on paper; A Grecian saccoleva, watercolour on paper; Smyrna, 1830, watercolour on paper; Porto Ferrago, Elba, c. 1830, watercolour on paper; La Maddalena, c. 1830, watercolour on paper; Terranova, c. 1830, watercolour on paper; Carrara, pass to Spunden, c. 1830, watercolour on paper
NICKOLLS, Trevor: Hill and rock and trees Dreaming, 1985, synthetic polymer paint on canvas
LARTER, Richard: Dead Goebbels he say, 1971, oil on composition board
STREETON, Arthur: The bathers, c. 1897, oil on cedar panel
UNKNOWN, Chinese: Armchair, c. 1870 cedar (*Toona australis*), blackwood (*Acacia melanoxylon*), bone
BOW CHINA WORKS: Mug, c. 1750 porcelain
BRISTOL, England: Queen Ann charger, c. 1702, earthenware
VENNER, Mamie: Gum-tree vase, 1933 painted decoration on porcelain: Footed bowl, 1946, painted decoration on porcelain; Vase, c. 1950, painted decoration on porcelain; Crown ware vase, c. 1950, painted decoration on porcelain; Urn of memory to George and John, 1954, painted decoration on porcelain
FERRAN, Anne: Scenes on the Death of Nature I and II, 1986, two gelatin-silver photographs

BOOKS RECEIVED

Field of Vision: A Decade of Change. Women's Art in the Seventies by Janine Burke (Viking, Melbourne, 1990, ISBN 0 670 83586 2) $40.00
Innovations: Expressions of Creativity in Dance by Coralie Hinkley (University of Western Australia Press, Perth, 1990, ISBN 0 85564 309 9) $24.95
Textiles of Southeast Asia by Robyn Maxwell (Oxford University Press, Melbourne, 1990, ISBN 0 19 553186 8) $125.00

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WANTED
Volume 2 No. 3 *ART and Australia*. Will pay $100. Contact Carl Robertson at P.O. Box 304, Southport, Qld 4215

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Dennis Baker *Venetian Palace (from 'The Venetian Series')* acrylic and charcoal on linen 150 x 100 cm
Dennis Baker Studio Gallery, 37 Woy Woy Road, Kariong. N.S.W. 2250. Tel (043) 401386.

Joy Beardmore *Low Tide* oil on canvas 71 x 84 cm
Represented by Holdsworth Gallery, 86 Holdsworth Street, Woollahra. 2025. Tel. (02) 32 1364;
Solander Gallery, 36 Grey Street, Deakin. A.C.T. 2600. Tel. (06) 273 1780

Ross Davis *A walk through Hyde Park* oil on canvas 137 x 167 cm
Represented by Holdsworth Gallery, 86 Holdsworth Street, Woollahra. 2025. Tel. (02) 32 1364,
Solander Gallery, 36 Grey Street, Deakin. A.C.T. 2600. Tel. (06) 273 1780;
Galerie Trosa Kvarn, Trosa, Stockholm. Sweden.

Robert Wells *At the River – Noosa* pastel on Arches paper 81 x 122 cm

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Hélène Grove *Jug, glass, vase, glass* acrylic on canvas 80 x 95 cm Photograph by Peter Spargo

Catalogue of works available from Galerie Hélène, 90 Takalvan Street, Bundaberg. Queensland. 4670. Tel. (071) 525685

Robert Hagan *Idle Moments* oil on canvas 123 x 91 cm
Represented by: Noella Byrne Gallery (02) 955 6589; Ric's Gallery (09) 386 4726;
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"Filibusters' Heaven" 1939 Watercolour 75 x 60cm Literature: "The Norman Lindsay Watercolour Book" Springwood Press 1939, pl./18

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Norman Lindsay; Sali Herman; Syd Long; Frederick McCubbin et al.

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